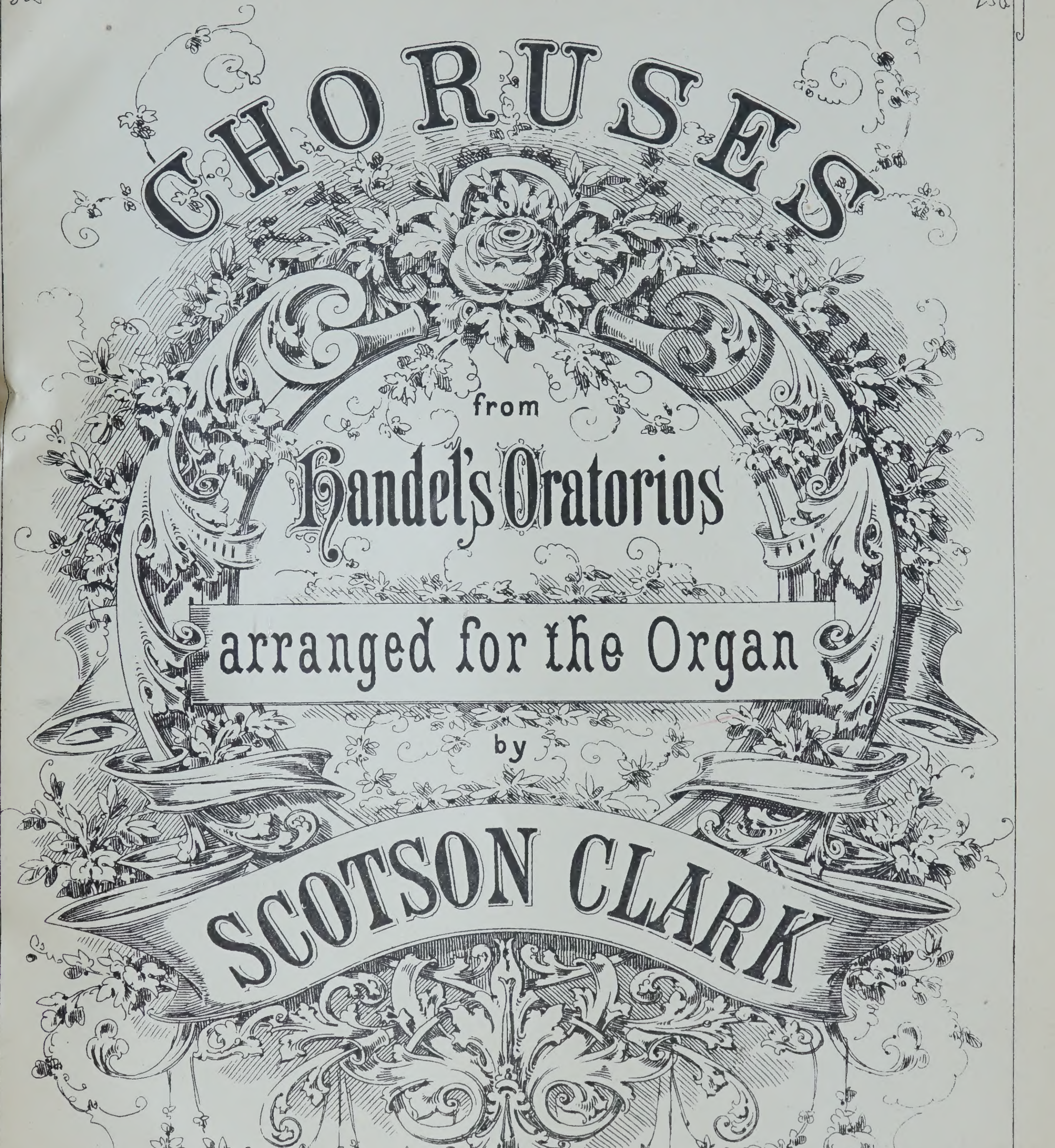
ORGAN. 58.

58

Augener & Co's Edition.
8751.



# CHORUSES
from
Handel's Oratorios
arranged for the Organ
by
SCOTSON CLARK

Ent. Sta. Hall.
Price 2/ net.

LONDON,
AUGENER & Co
Newgate Street & Regent Street

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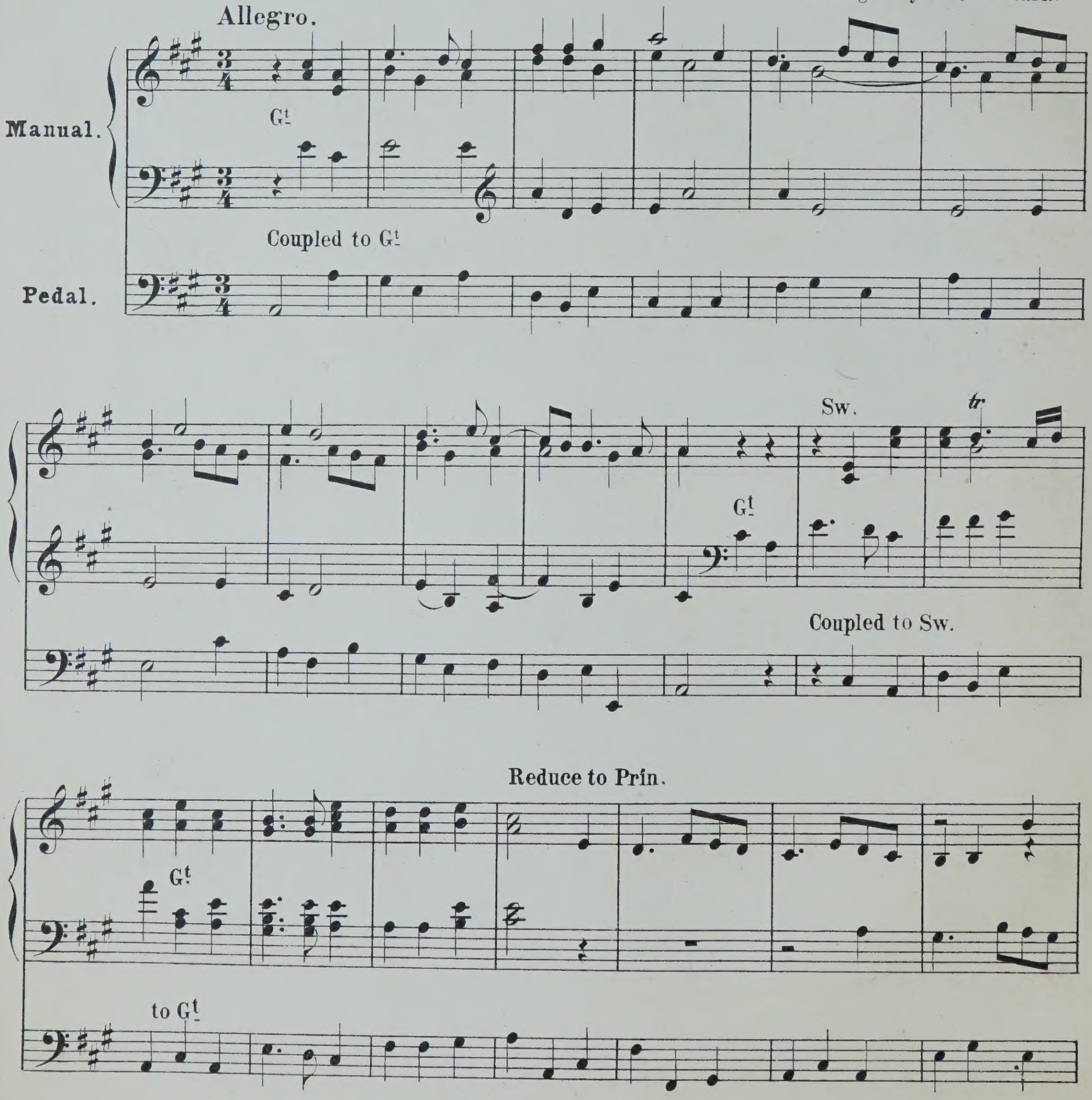
1.

„And the glory of the Lord.“

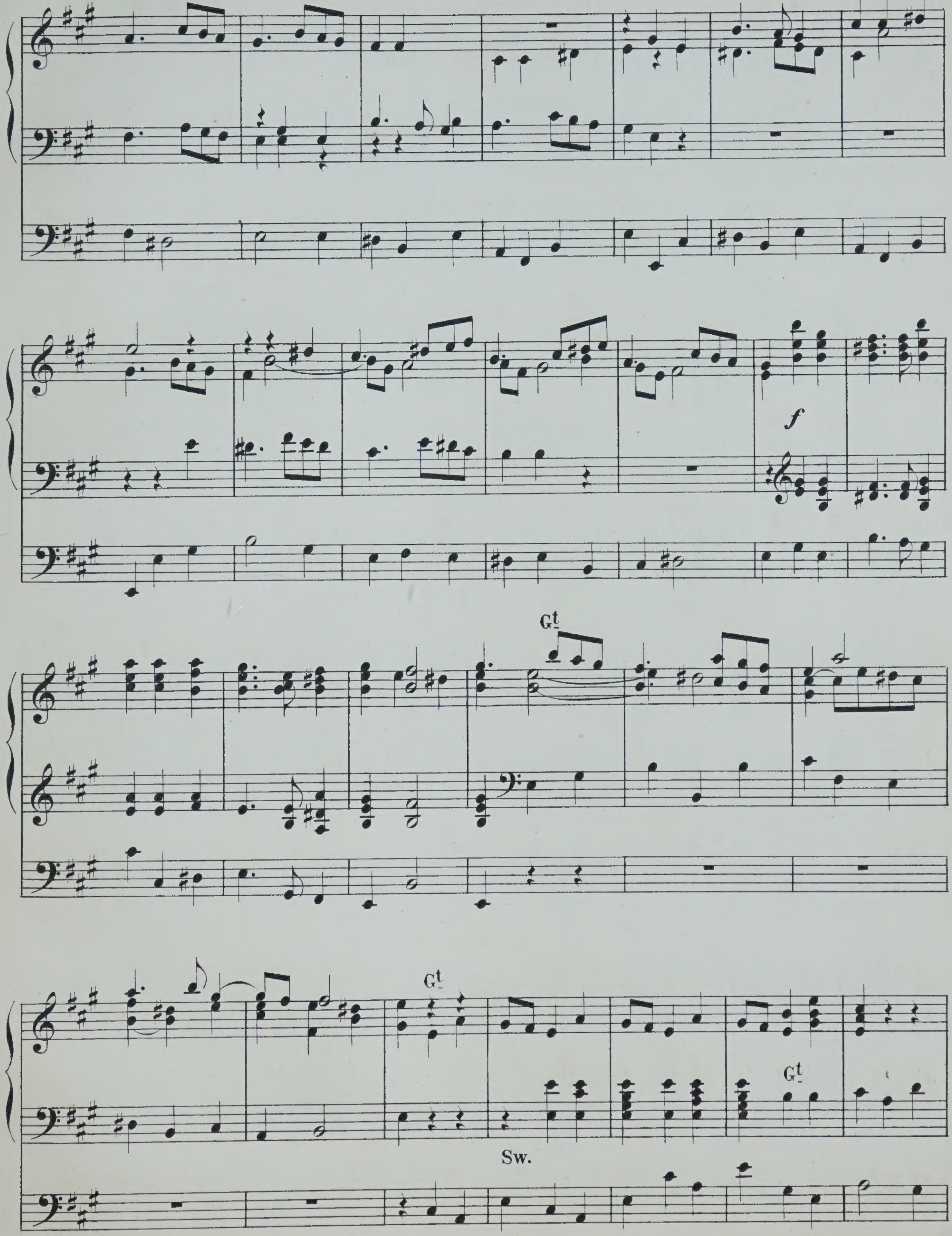
from the „Messiah.“

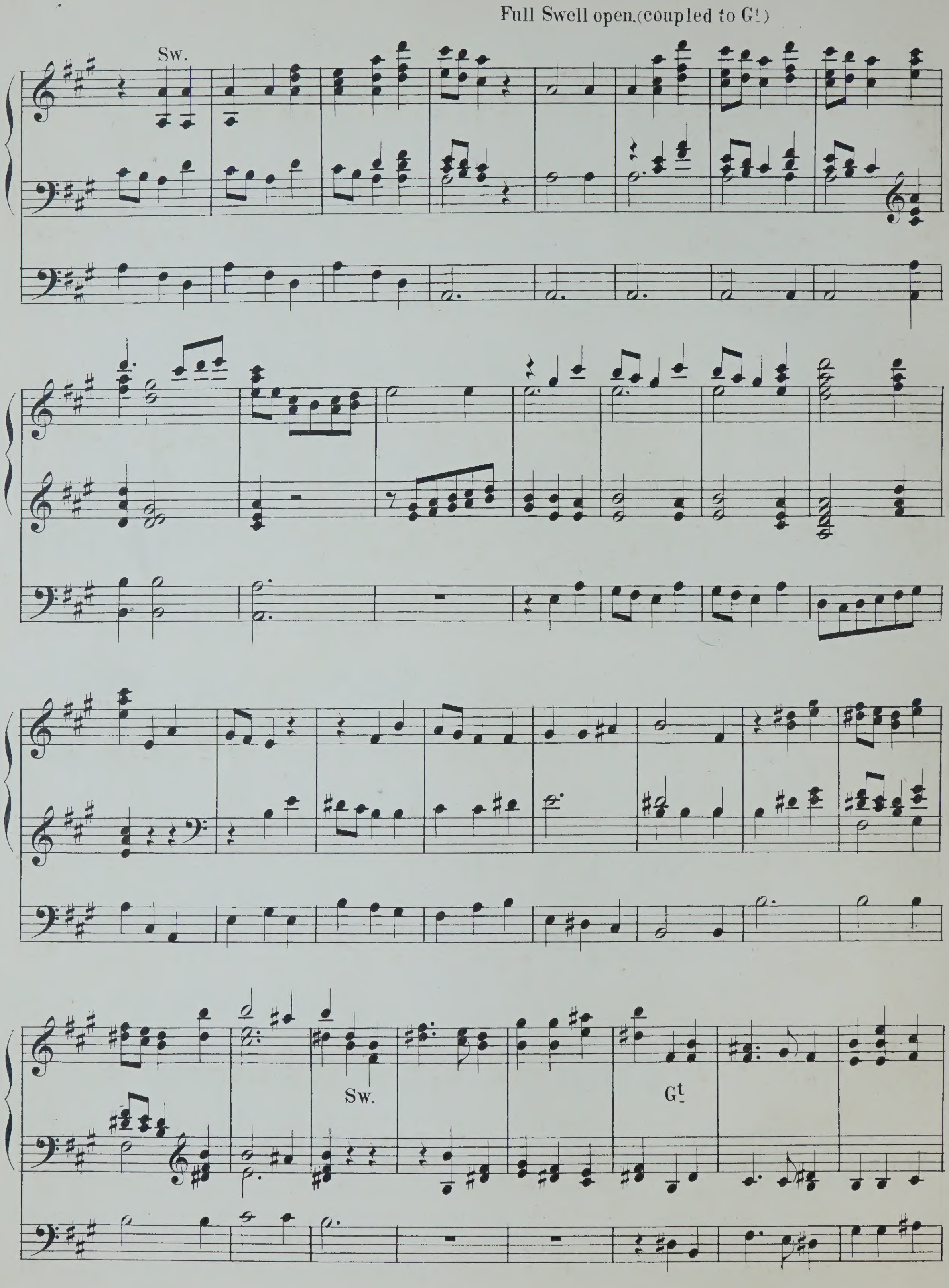
Great Org: Diapasons & Principal.
Swell Org: Full without Mixtures, with 8 ft. Reeds, and one soft 16 ft. stop
Pedal Org: 16 ft. and 8 ft.

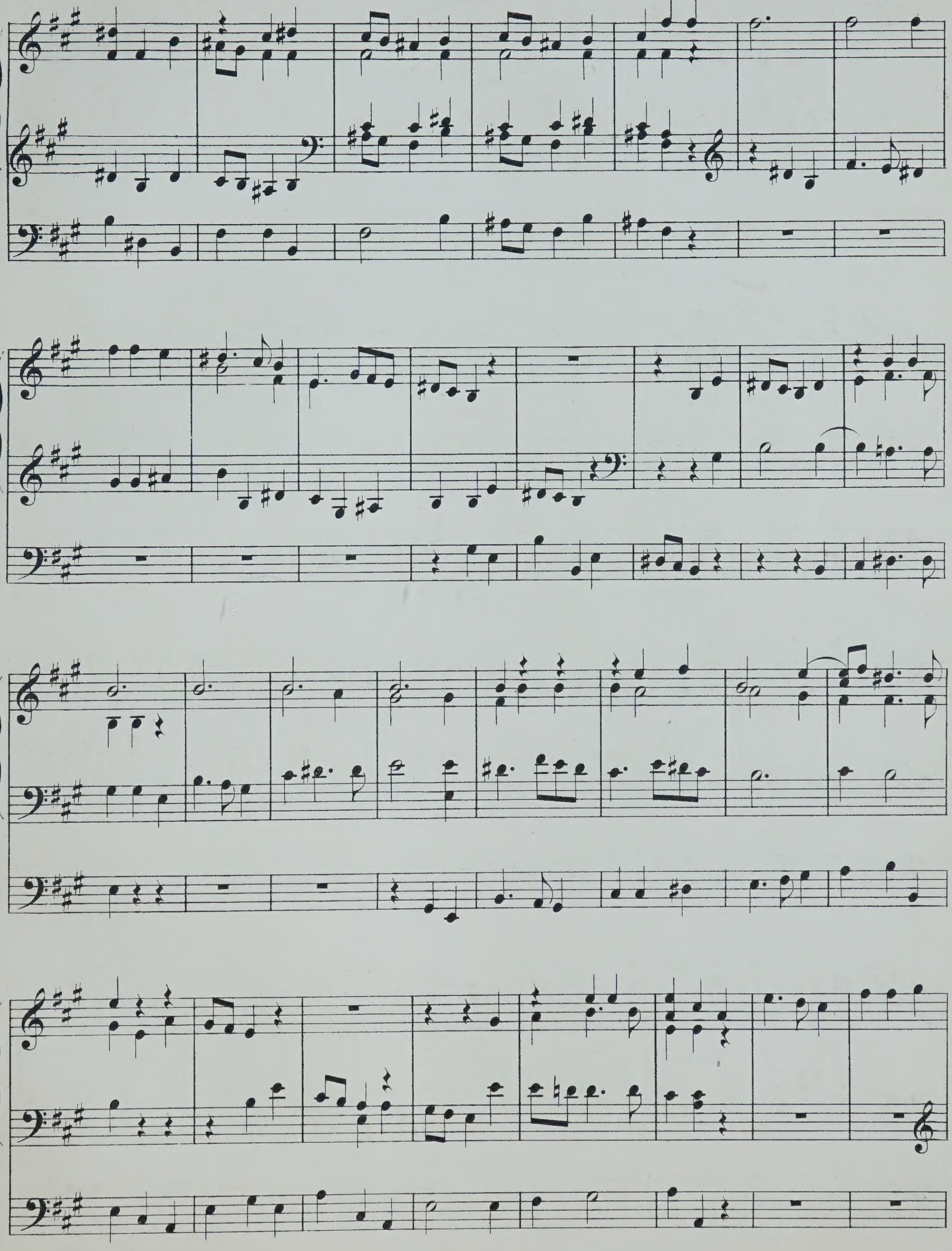
Arranged by Scotson Clark.

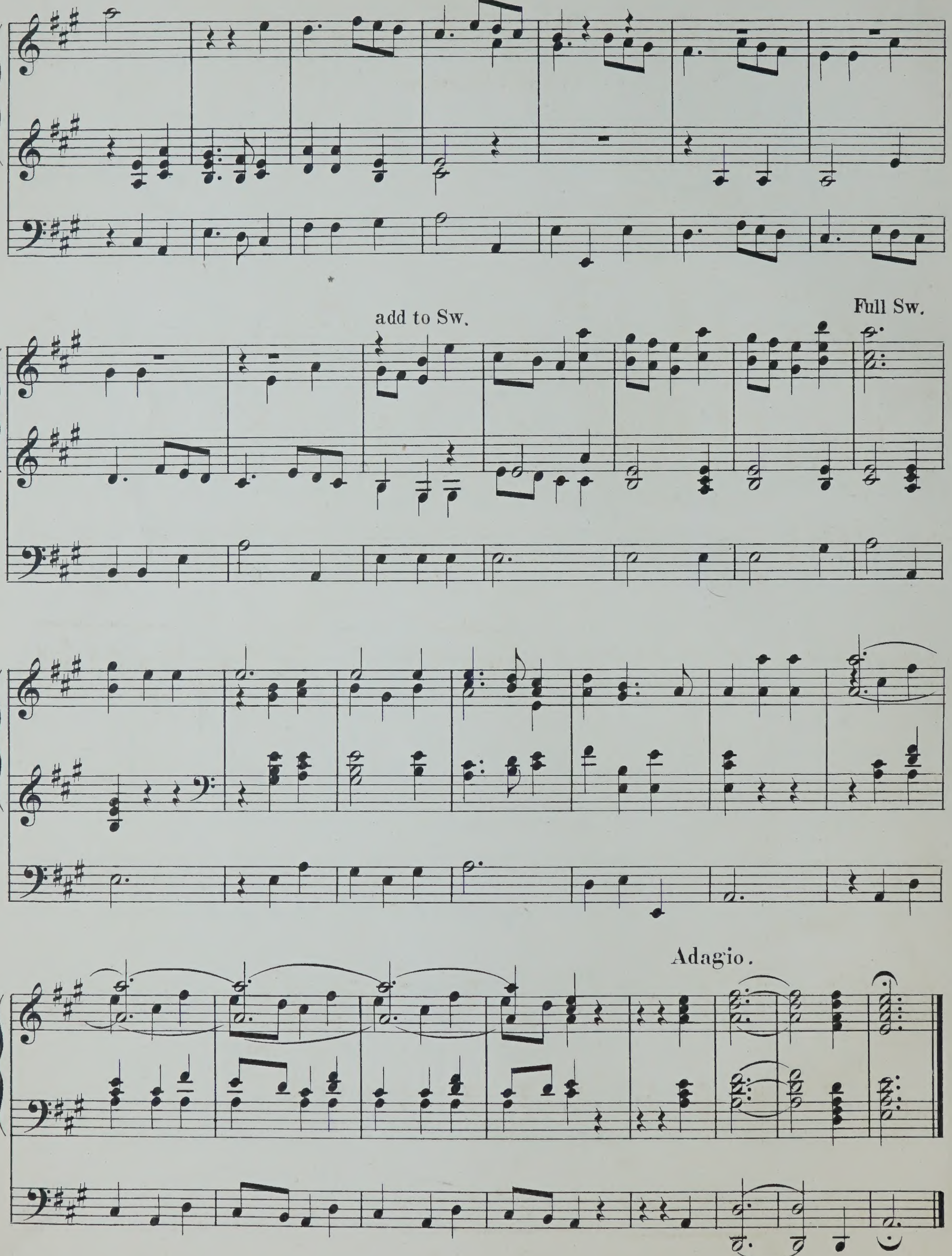

Allegro.
Manual.
Gt.
Coupled to Gt.
Pedal.
Sw.
tr
Gt.
Coupled to Sw.
Reduce to Prin.
Gt.
to Gt.

Music Printing Officine, 10, Lexington Street, London, W.


f
Gt
Gt
Gt
Sw.


Full Swell open.(coupled to Gt)
Sw.
Sw.
Gt



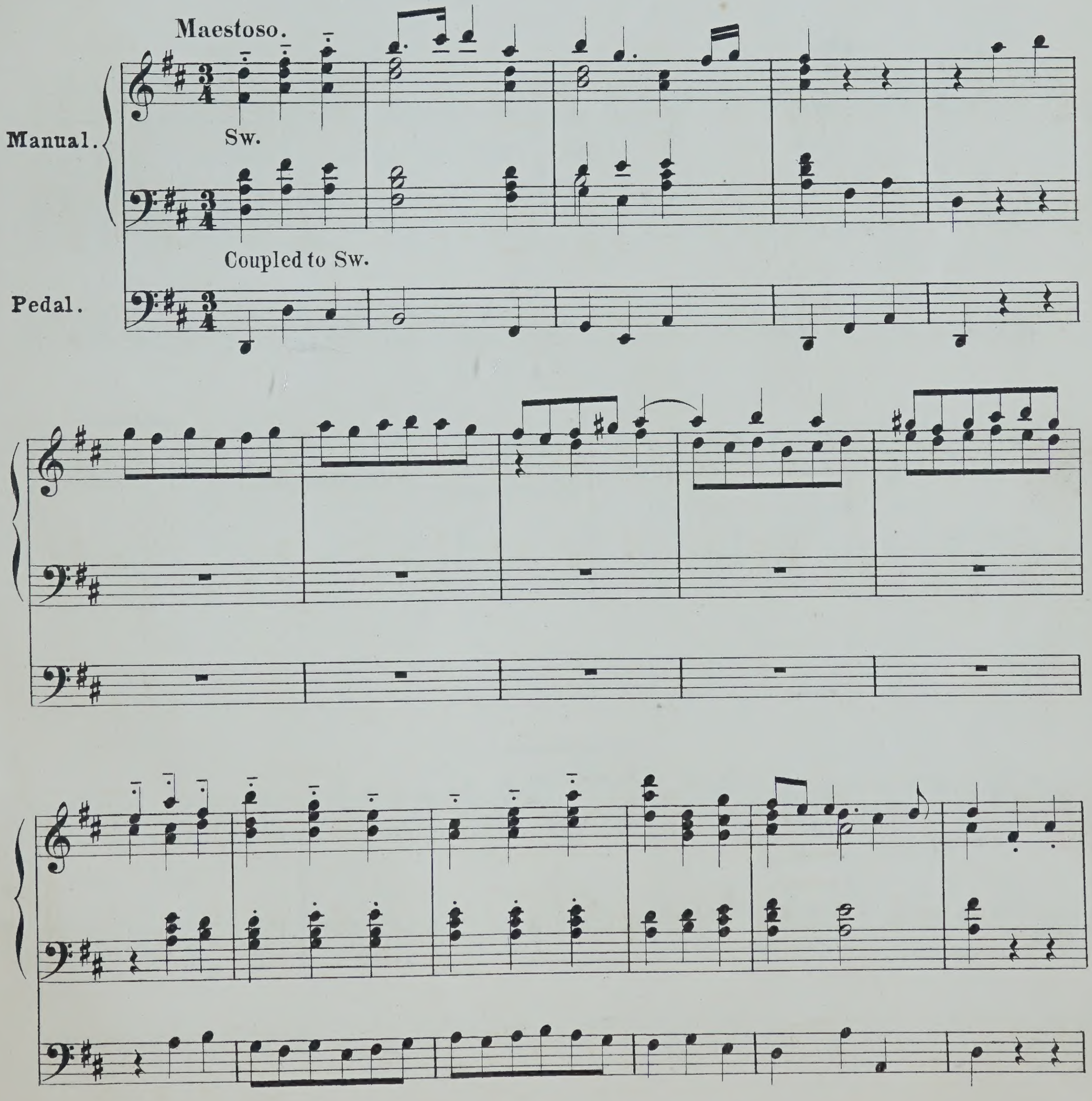

add to Sw.
Full Sw.
Adagio.

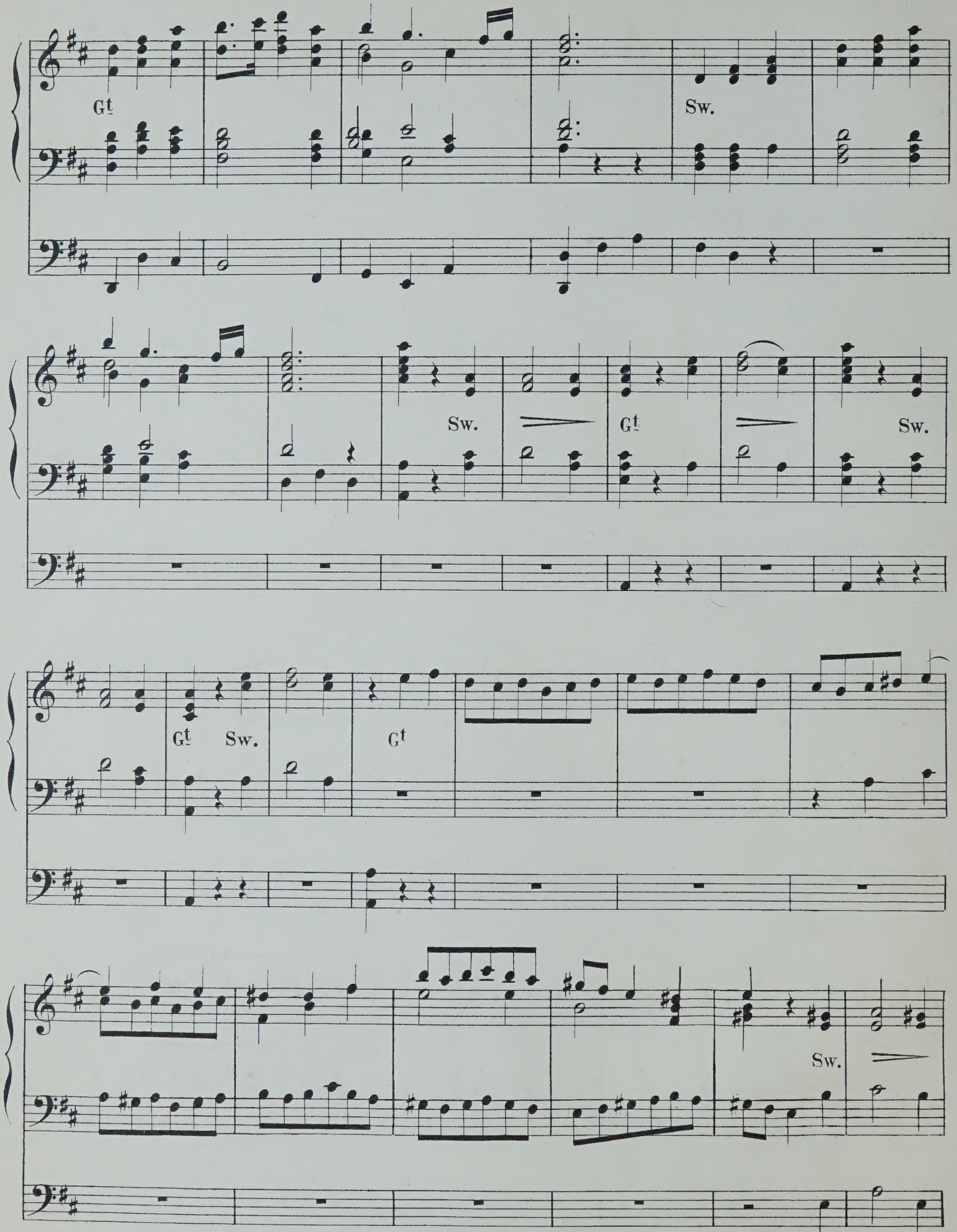
2.

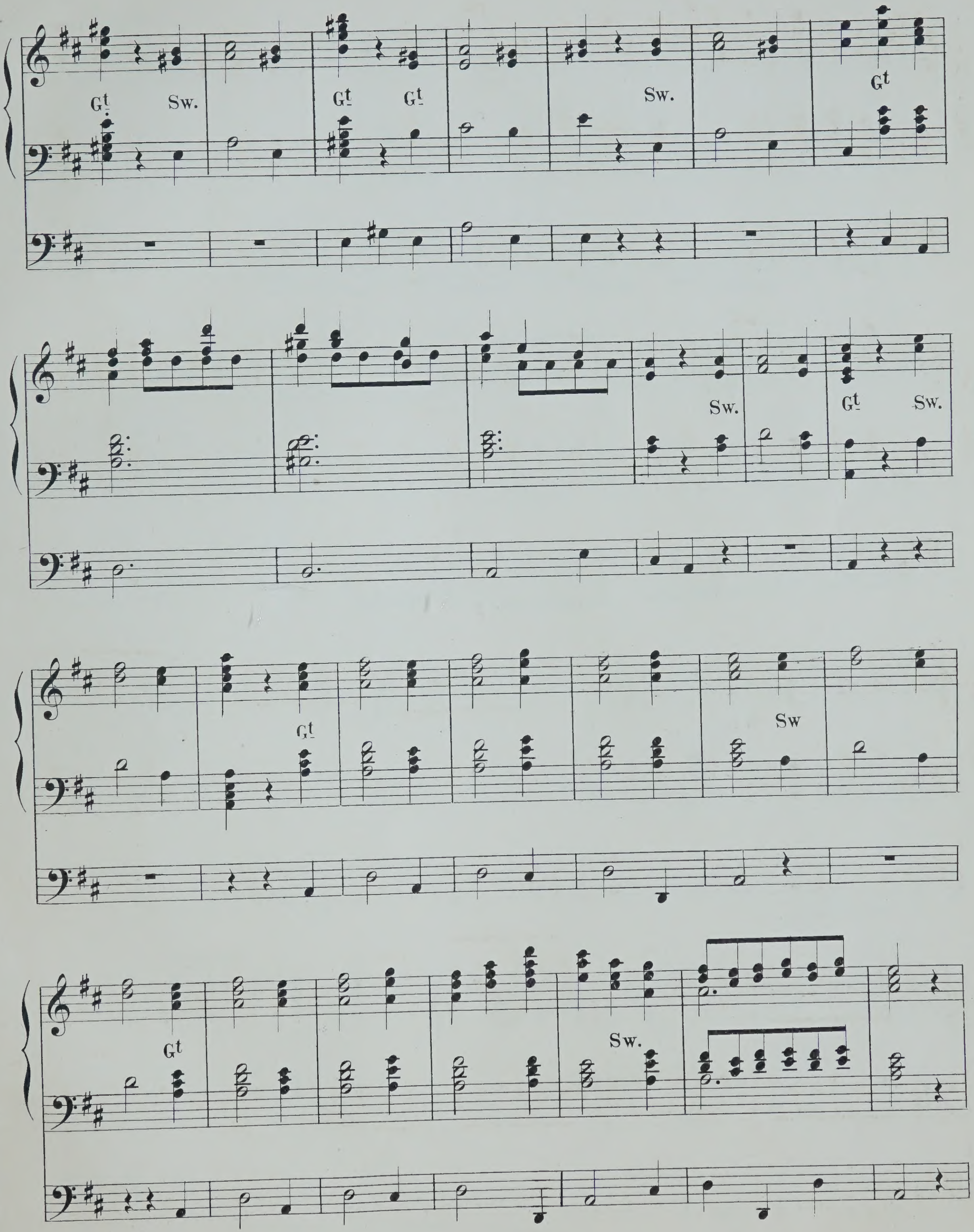
„Fixed in His everlasting seat."

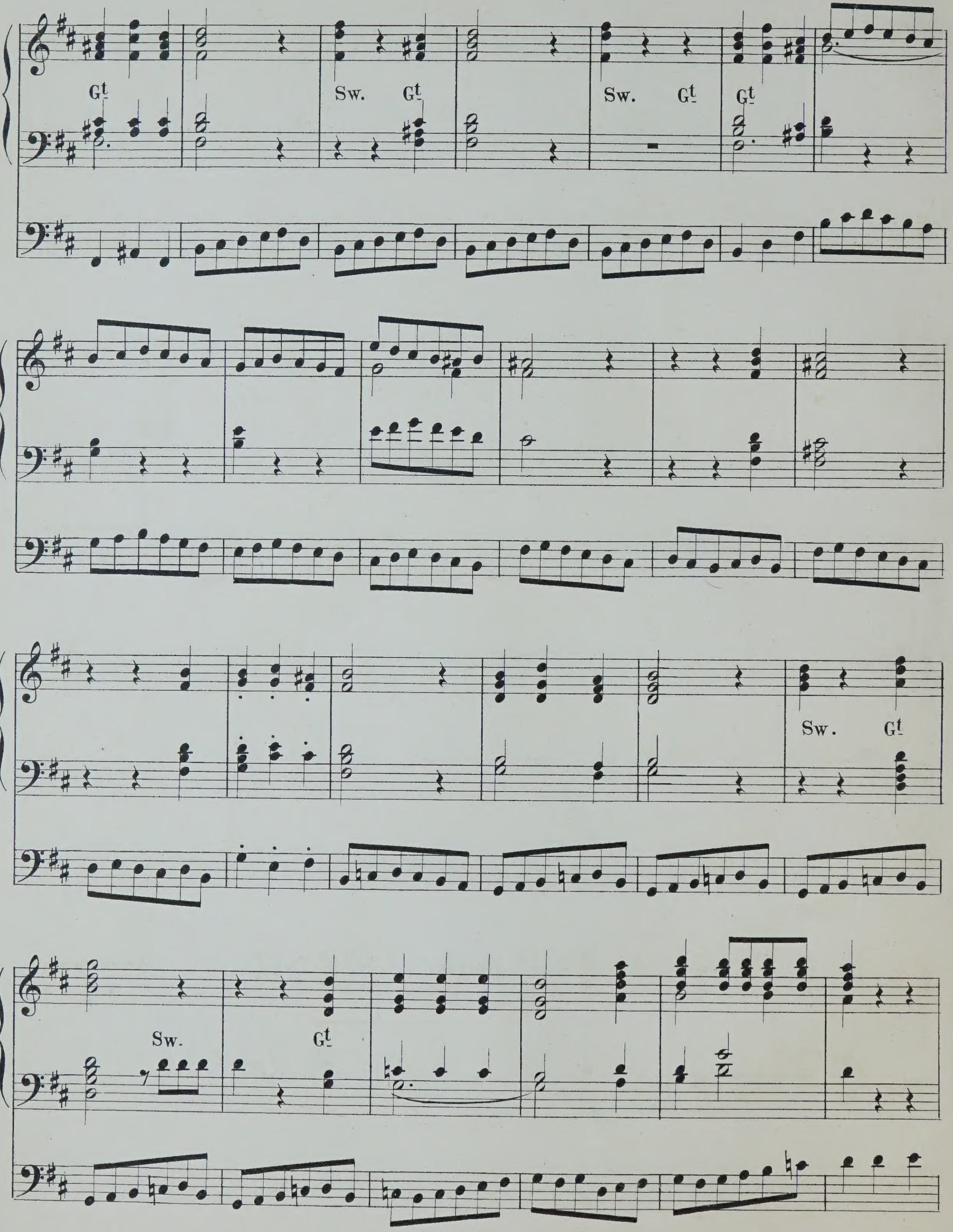
from „Samson"

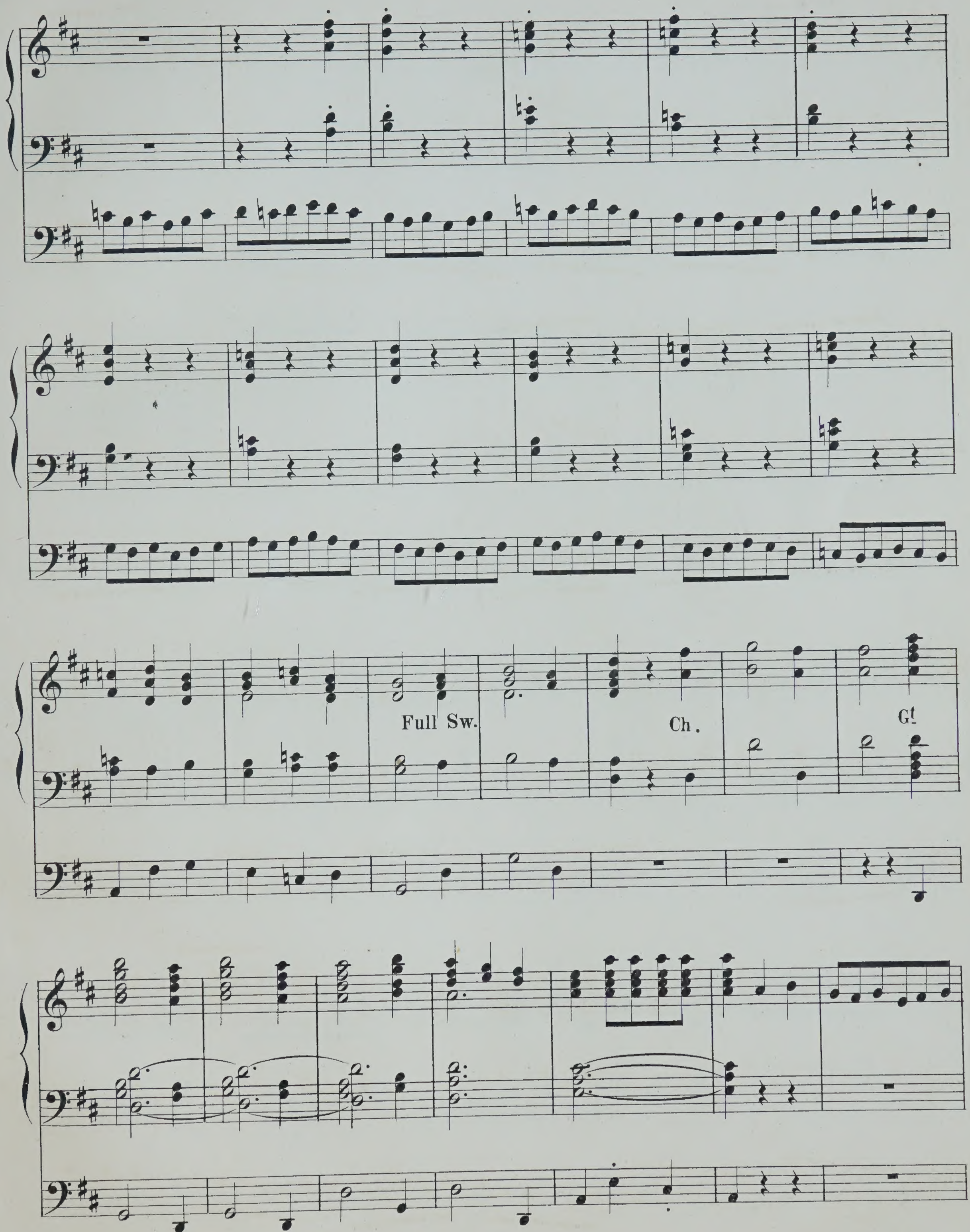
Great Org: Full to Mixtures.
Swell Org: Full, coupled to G^{t}.
Pedal Org: Full, with G^{t} coupled.

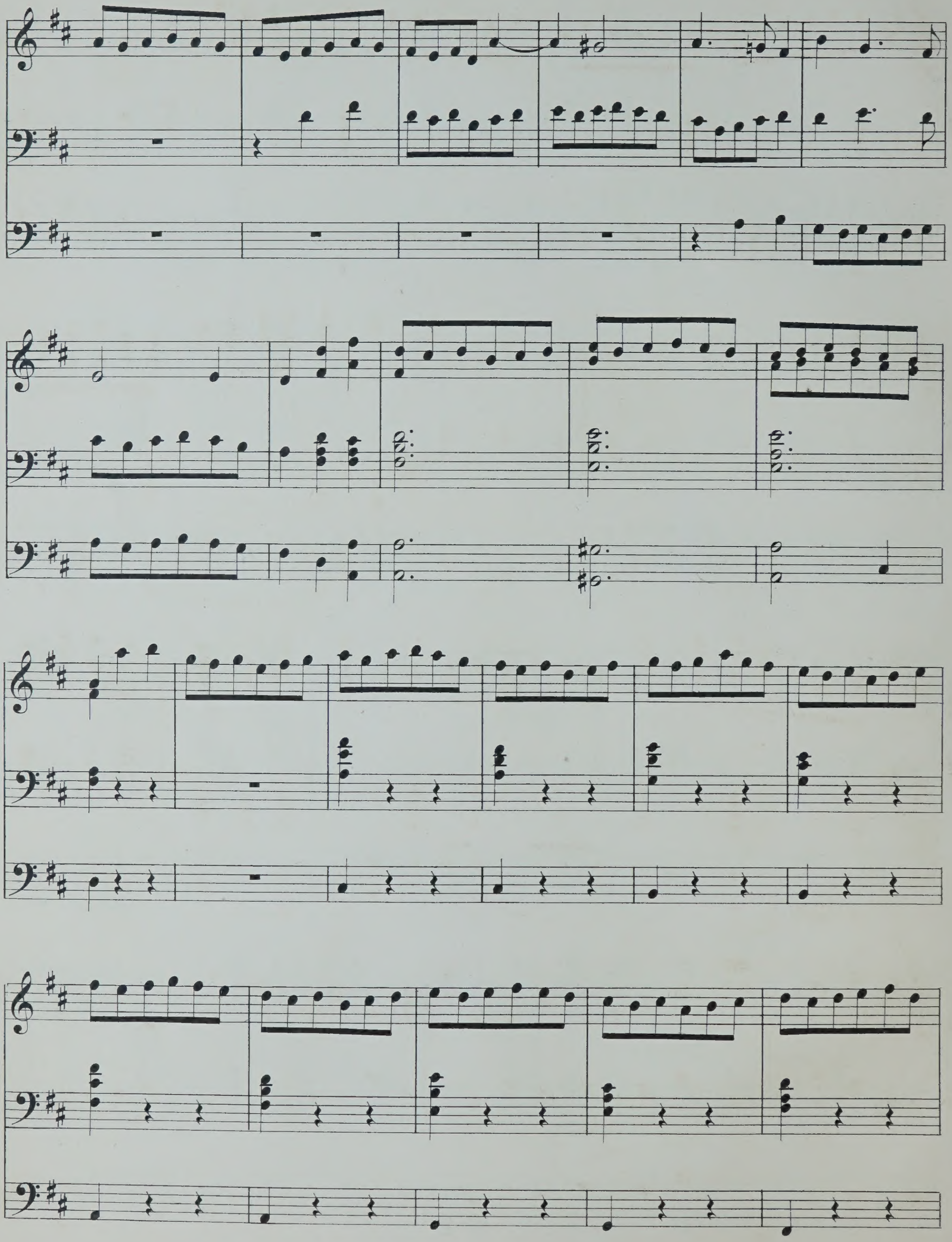

Maestoso.
Manual.
Sw.
Coupled to Sw.
Pedal.

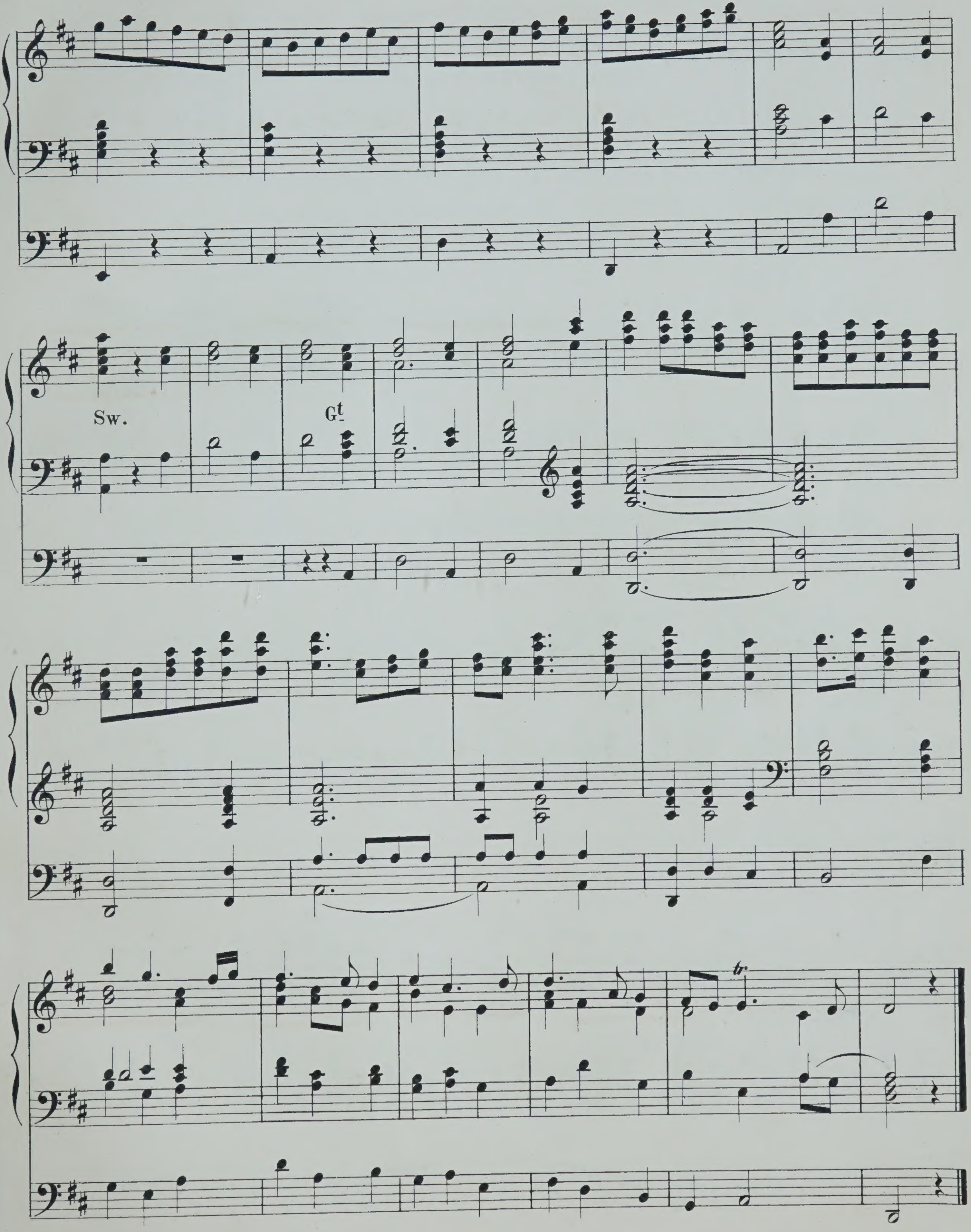

Gt
Sw.
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.


Gt.
Sw.
Gt.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw
Gt.
Sw.


Gt
Sw.
Gt
Sw.
Gt
Gt
Sw.
Gt
Sw.
Gt


Full Sw.
Ch.
Gt.



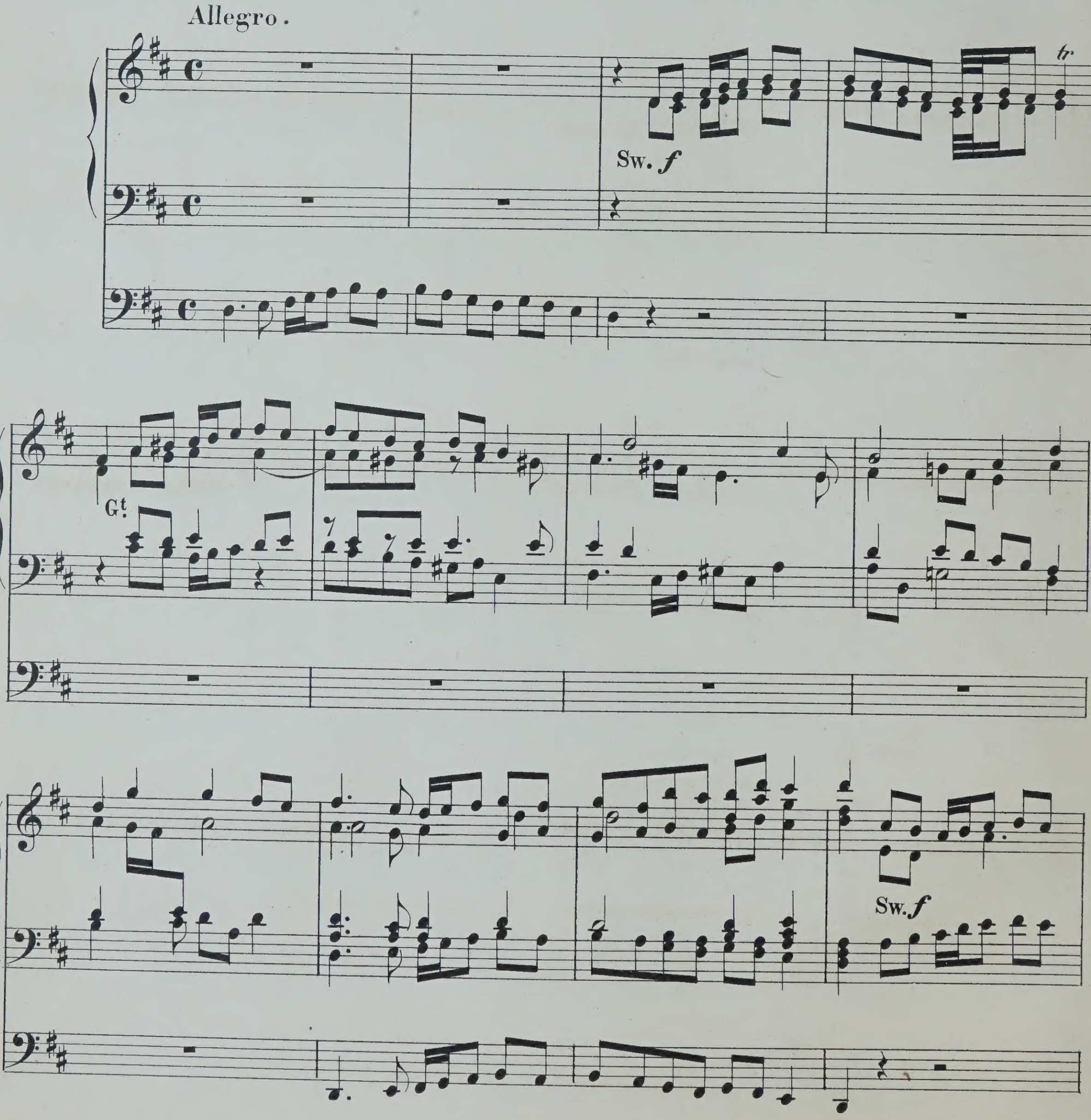

Sw.
Gt.
tr

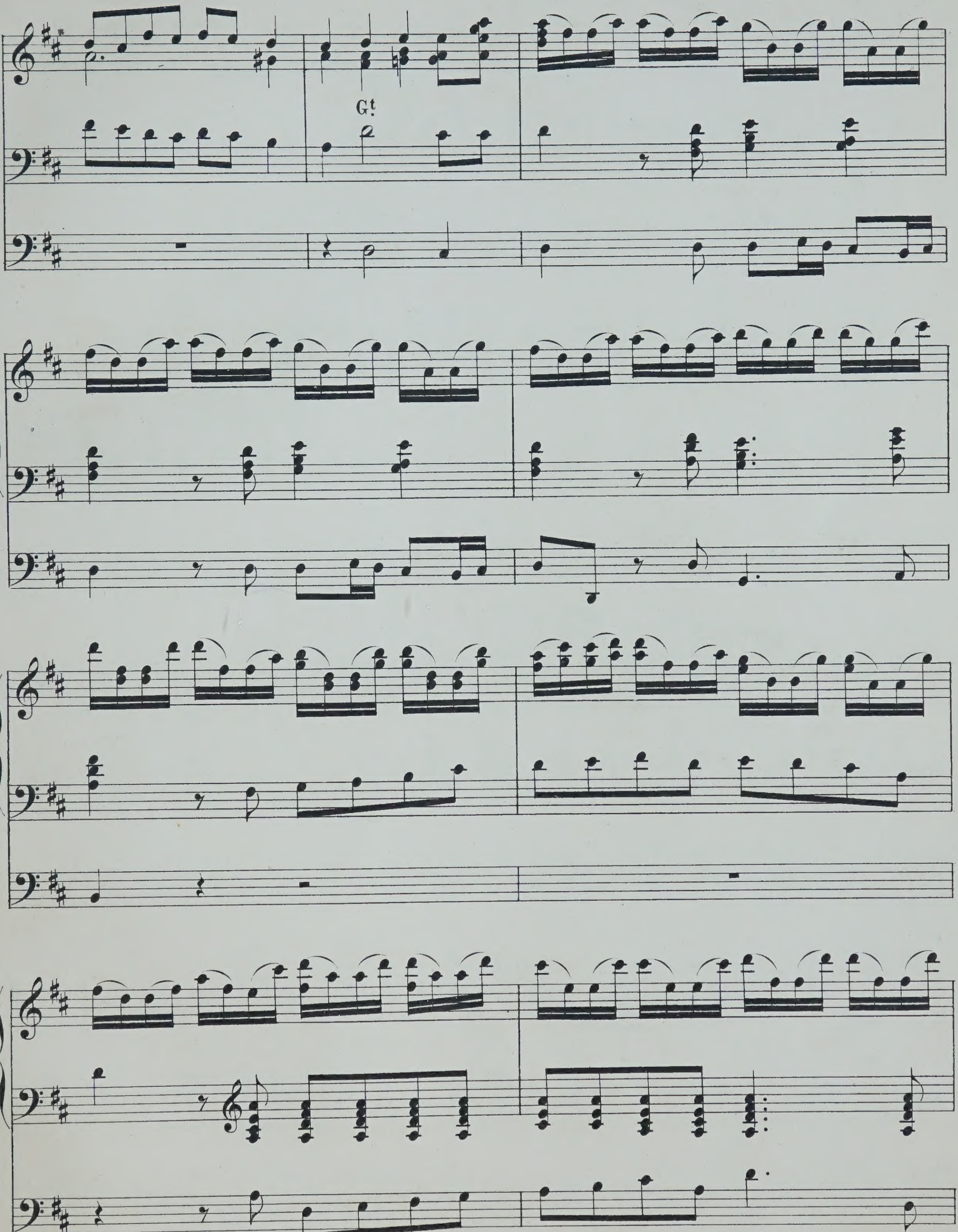
3.

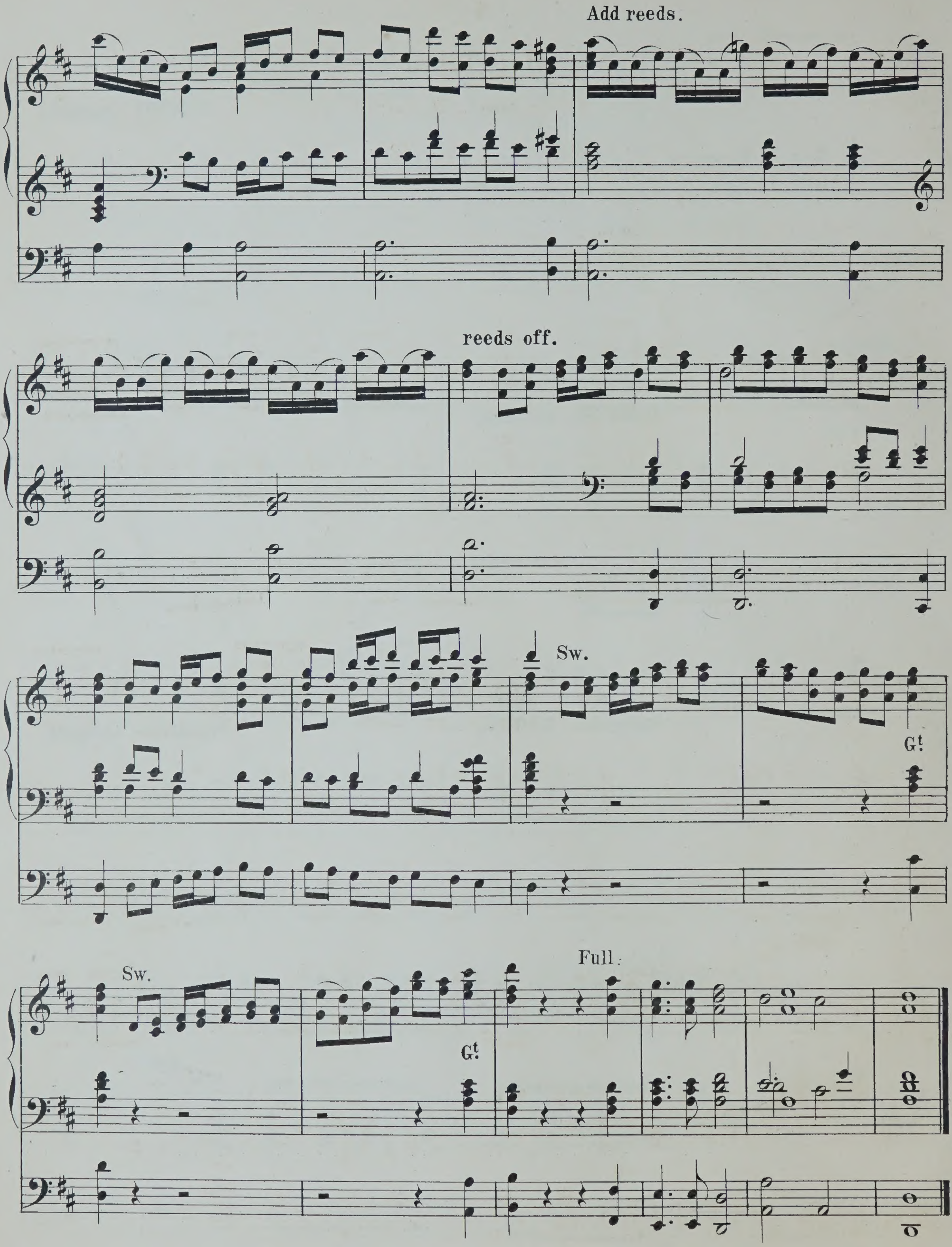
„Hallelujah, Amen.“

from „Judas Maccabaeus“

Great Org. Full to Mixtures, with full Swell (except doubles) coupled.
Ped. Org. Full G^{t} coupled.


Allegro.
tr
Sw. f
Gt.
Sw. f


Gt

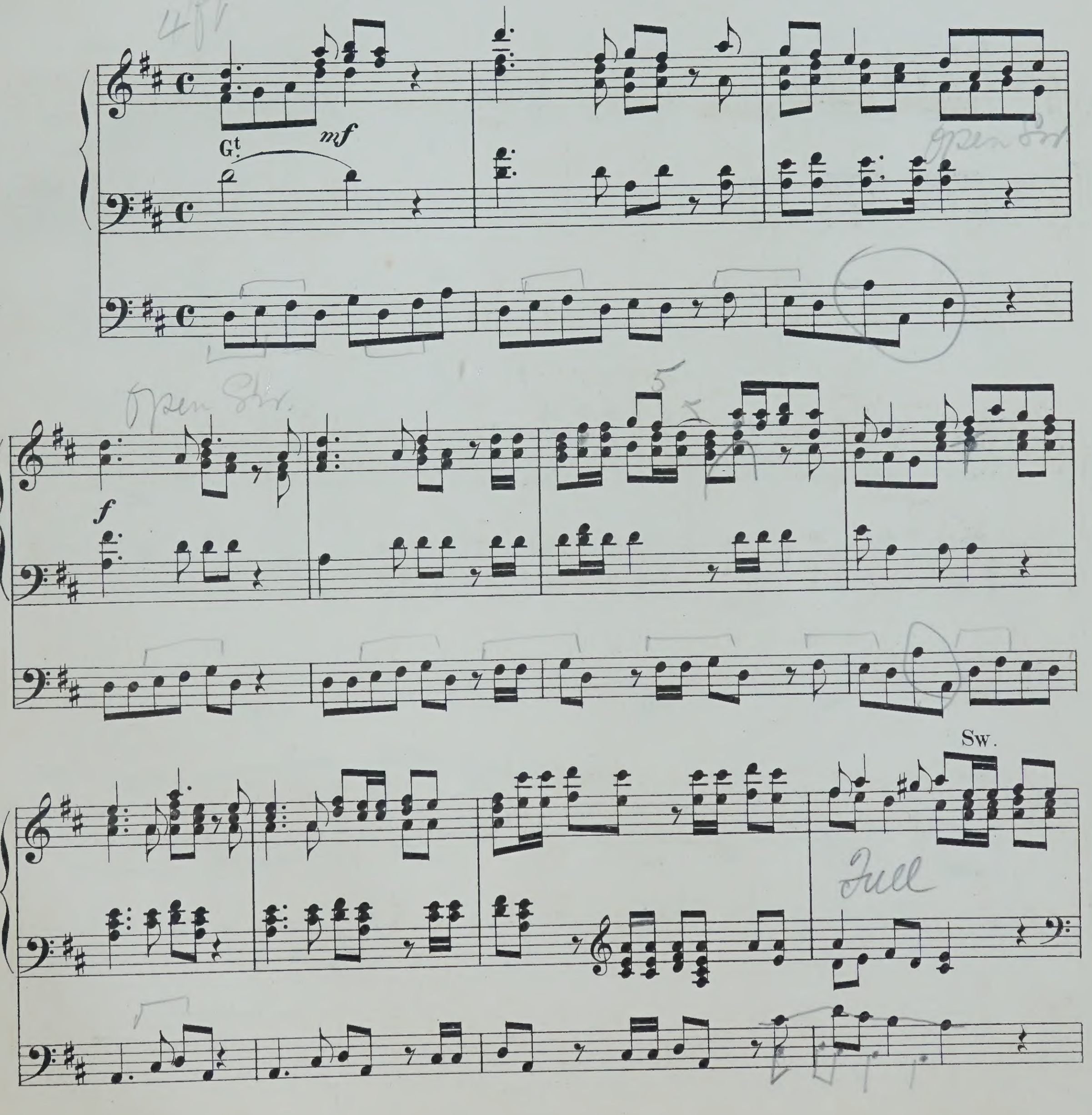

Add reeds.
reeds off.
Sw.
Gt.
Sw.
Gt.
Full.

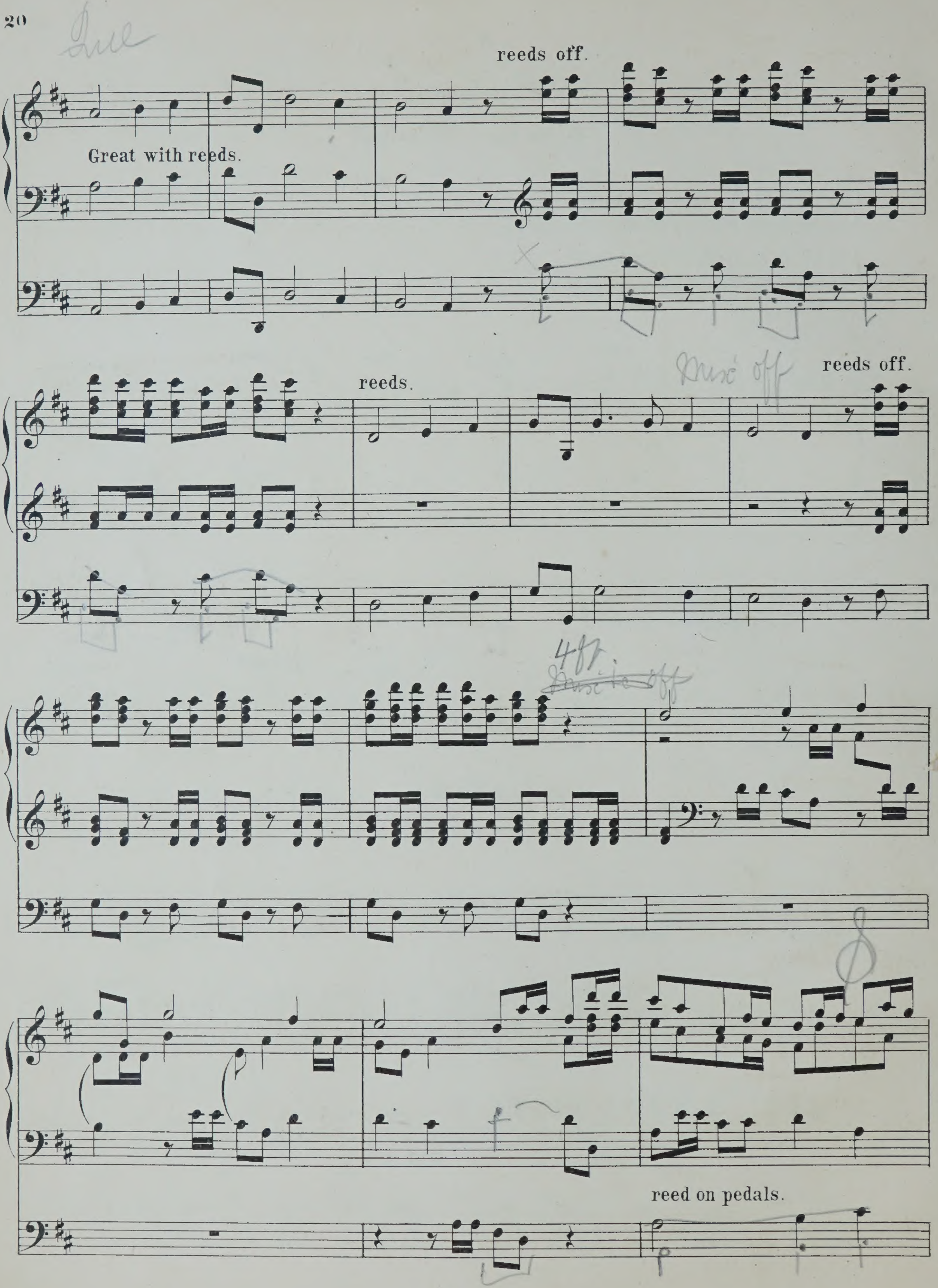
4.

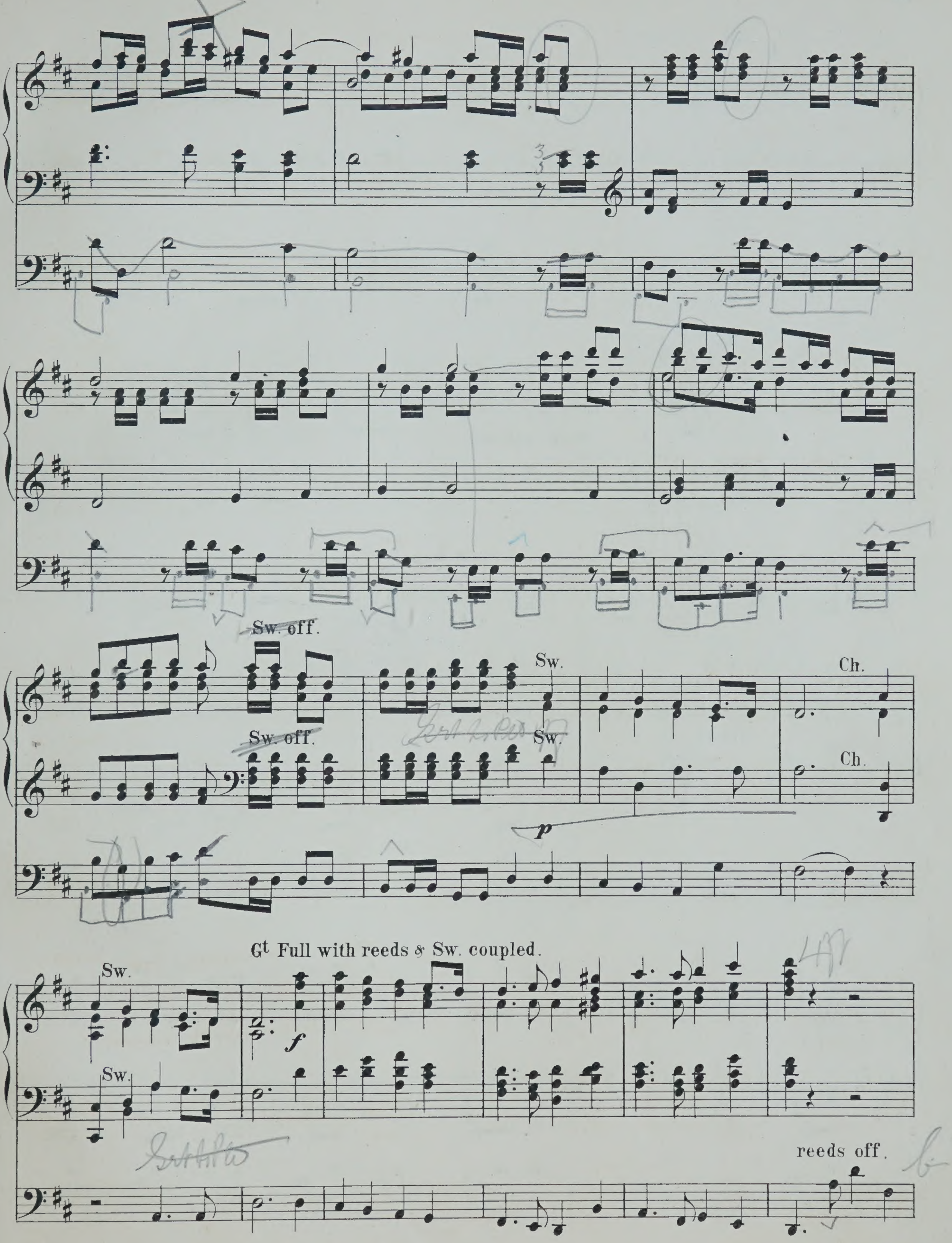
„Hallelujah“

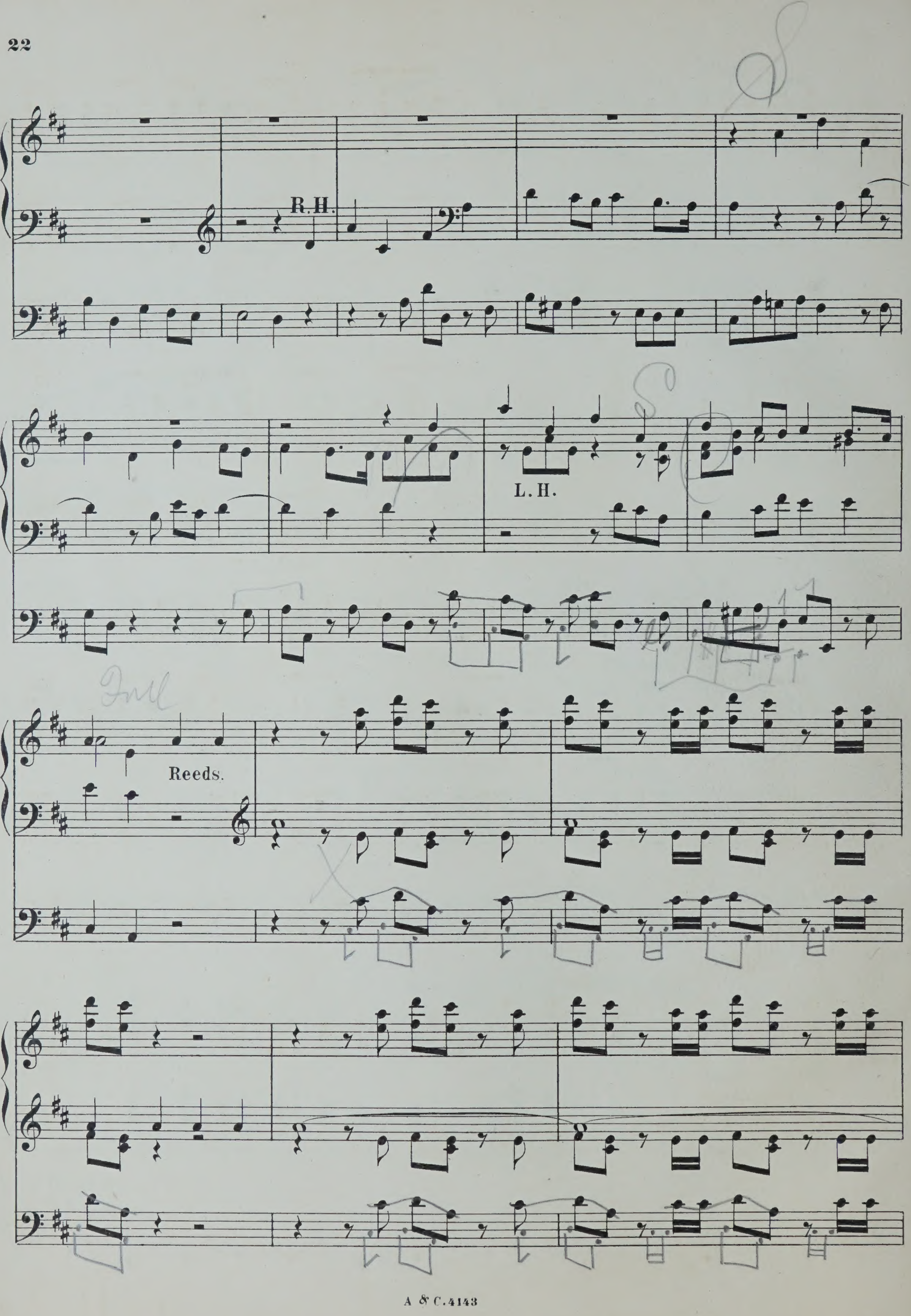
from the „Messiah“

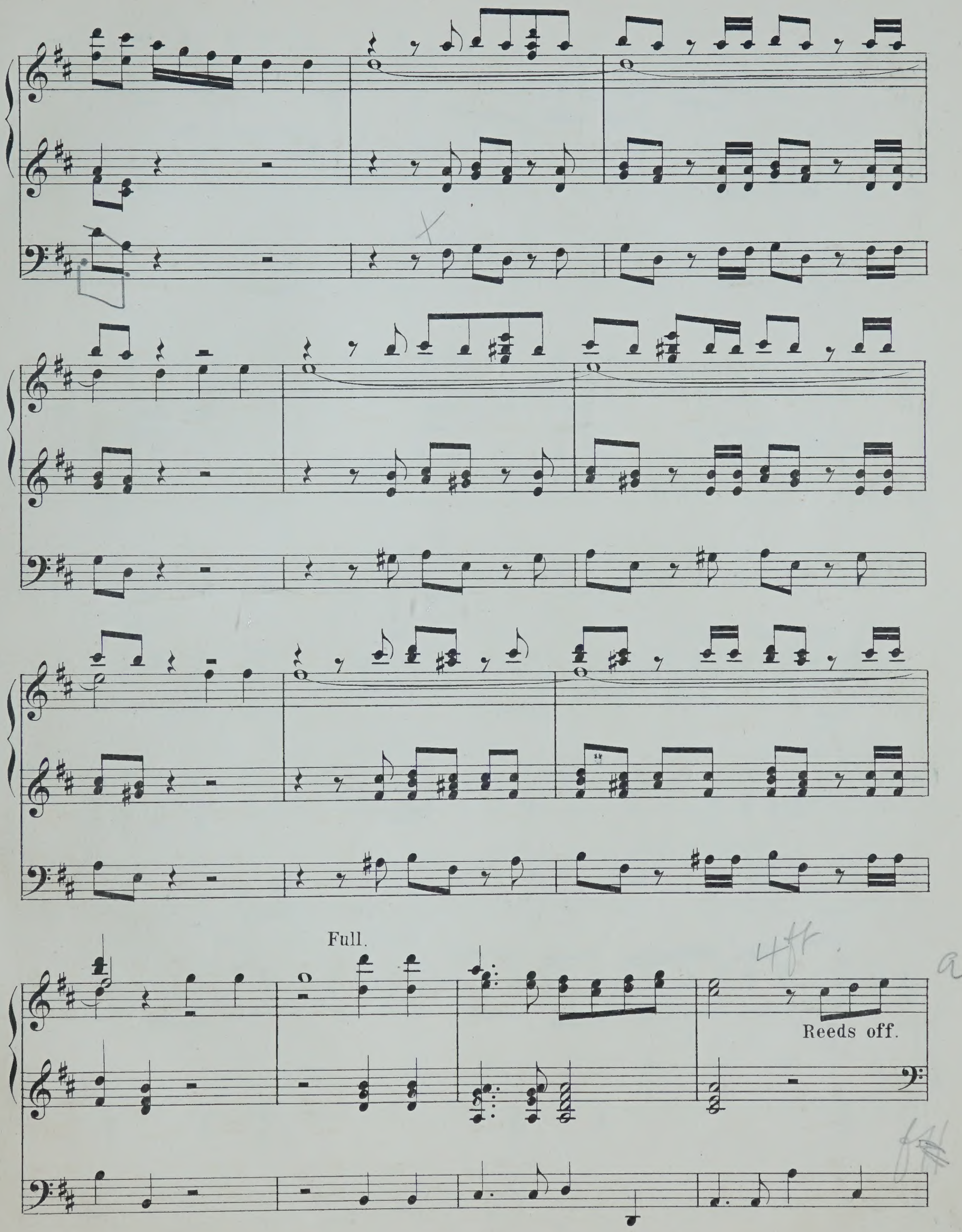
Great Org. 8 and 4 ft stops.
Choir Org. 8 ft & 4 ft stops (no reeds.)
Swell Org. Full, coupled to Gt.
Pedal Org. Full, Gt & Sw. coupled.

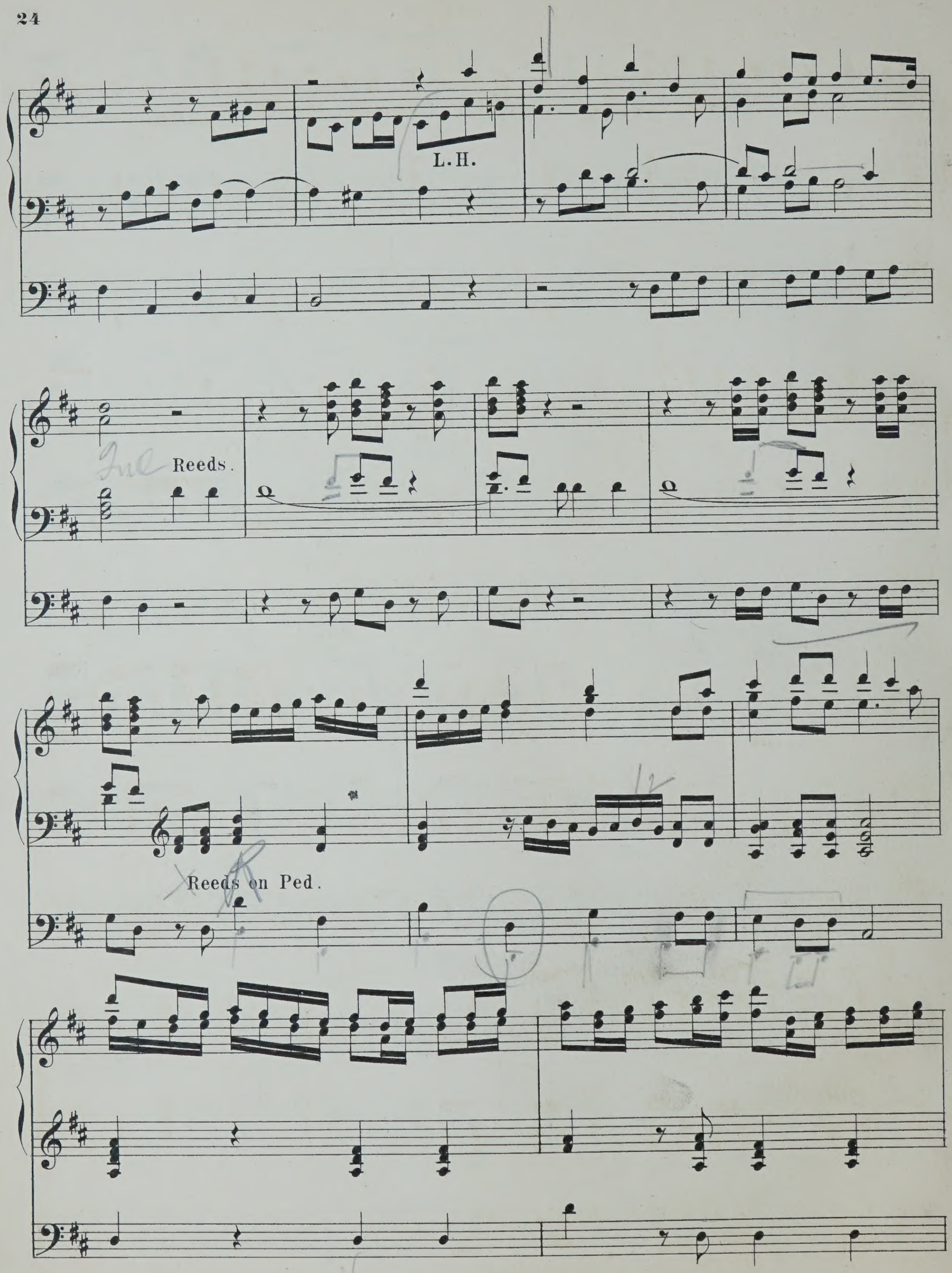

4 ft
Gt.
mf
Open Sw
Open Sw.
f
5
5
Sw.
Full

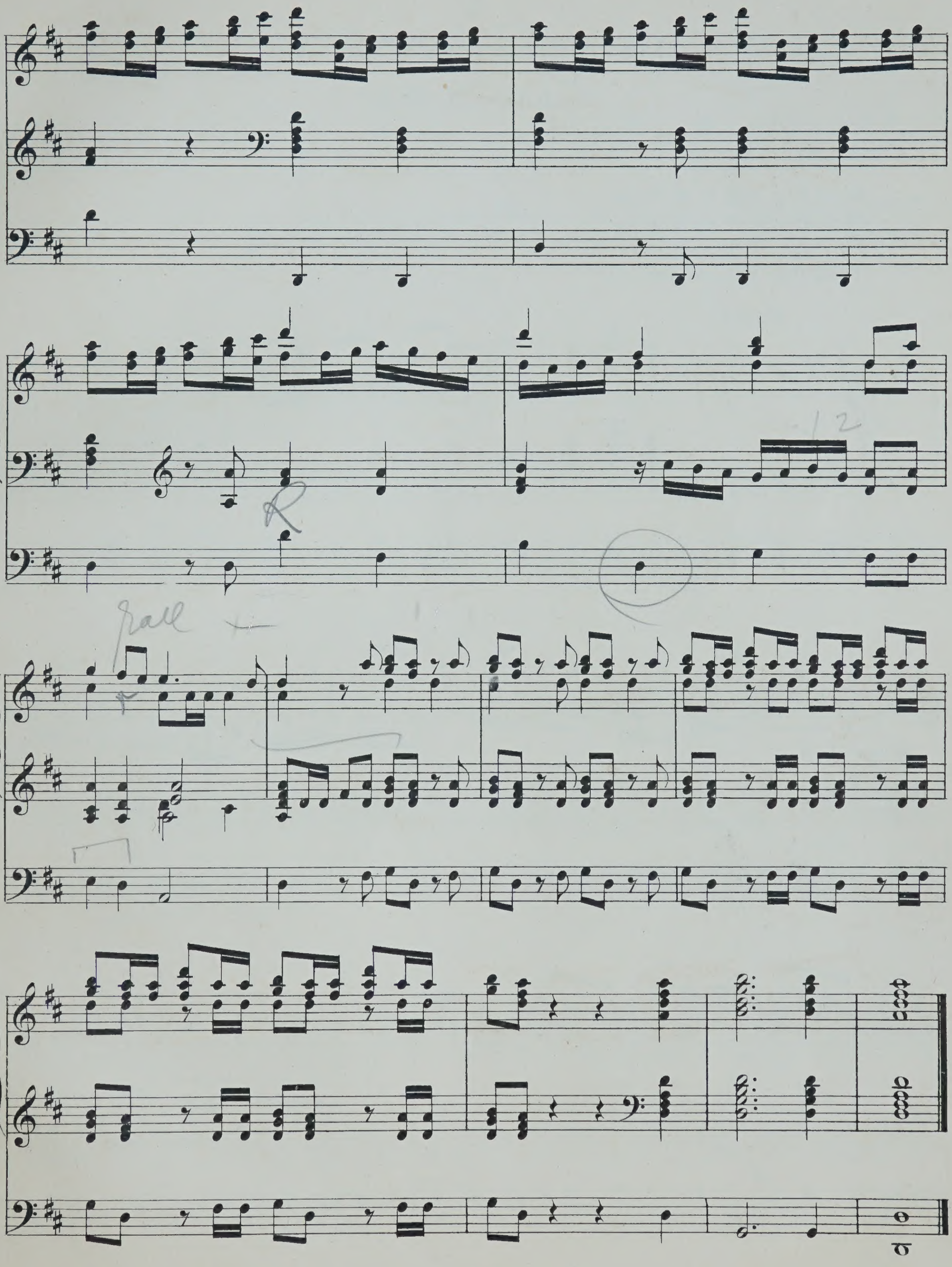

Full
reeds off.
Great with reeds.
reeds.
Music off
reeds off.
4ft
~~Music off~~
reed on pedals.


Sw. off.
Sw. off.
Sw.
Sw.
Ch.
Ch.
p
Gt Full with reeds & Sw. coupled.
Sw.
Sw.
f
reeds off.


R.H.
L.H.
Full
Reeds.


Full.
4ft
a
Reeds off.
8ft


L.H.
Full
Reeds.
12
Reeds on Ped.

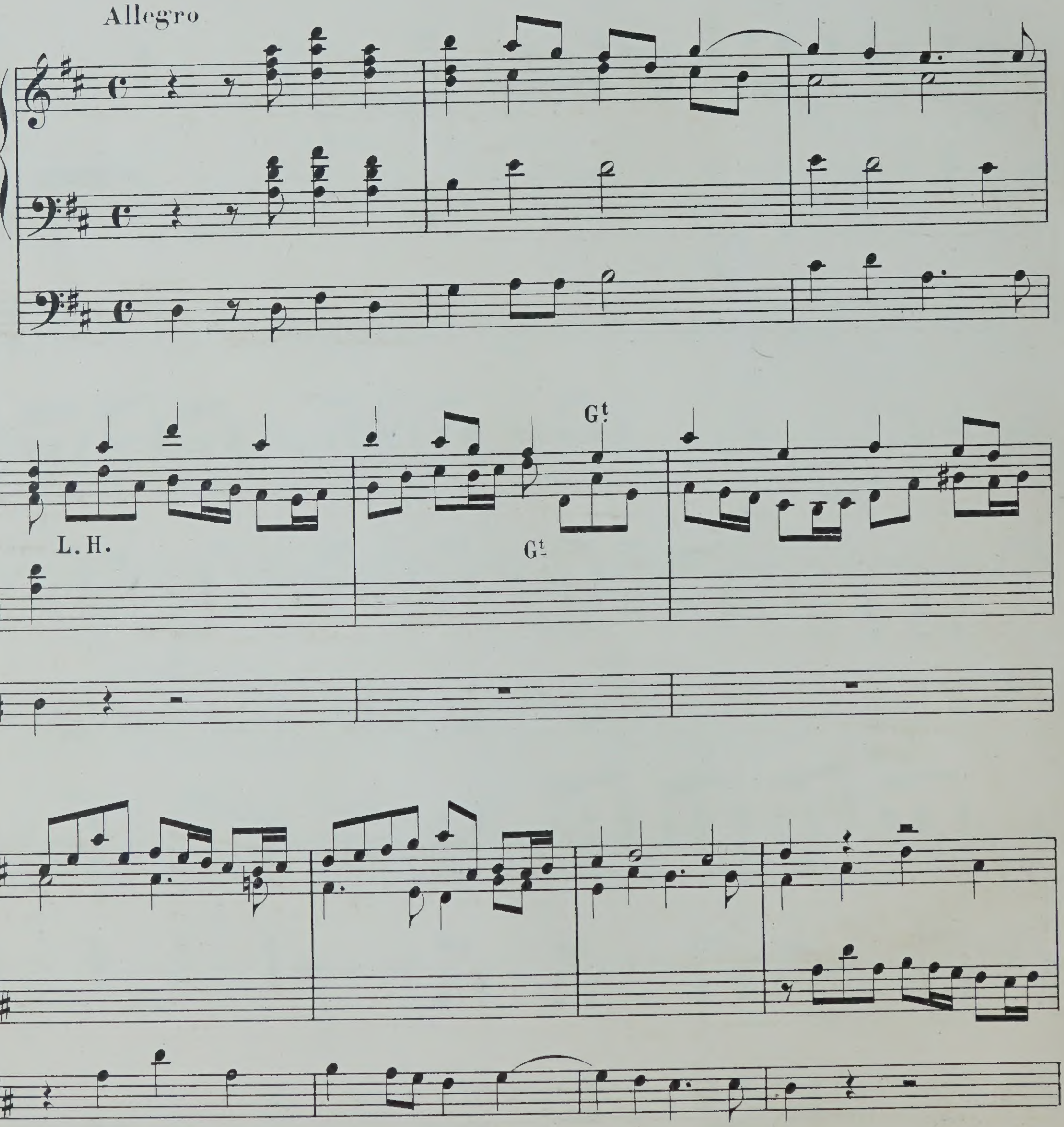

R
rall

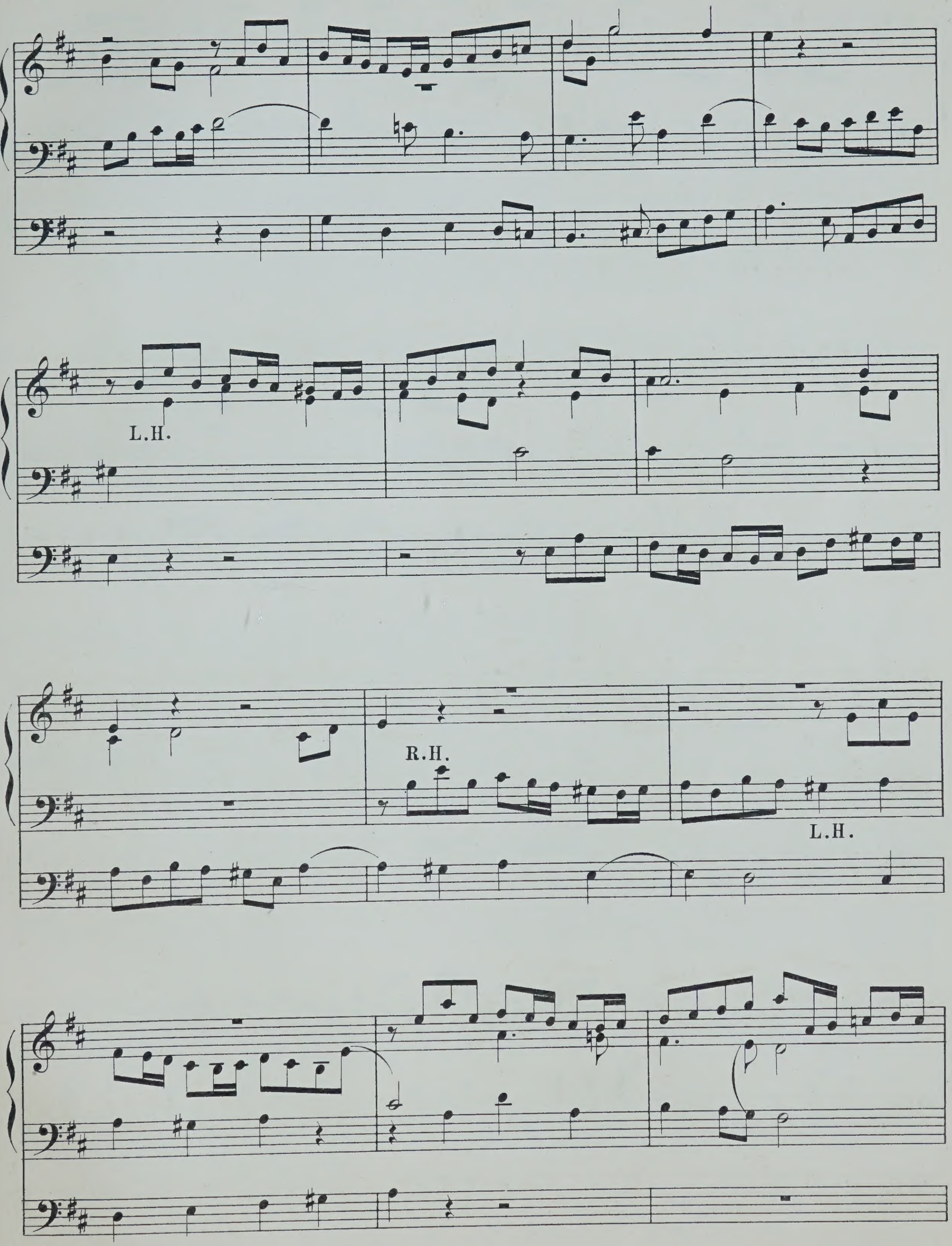
5.

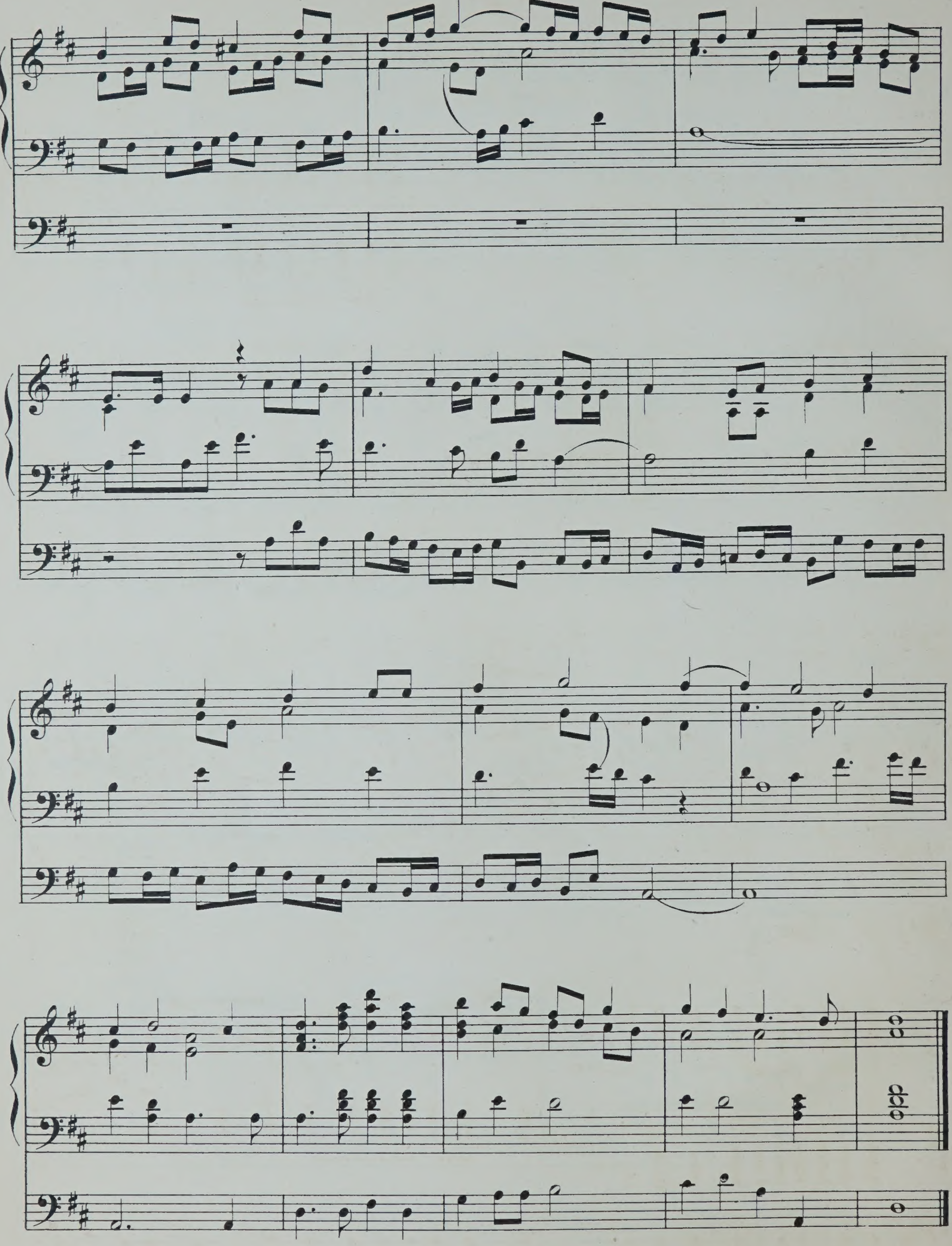
„Let all the angels of God.“

from the „Messiah.“

Great Org: Full to Mixtures
Choir Org: 8 ft. & 4 ft. stops
Swell Org: Full, coupled to Gt.
Pedal Org: Full, coupled to Gt.




L.H.
R.H.
L.H.

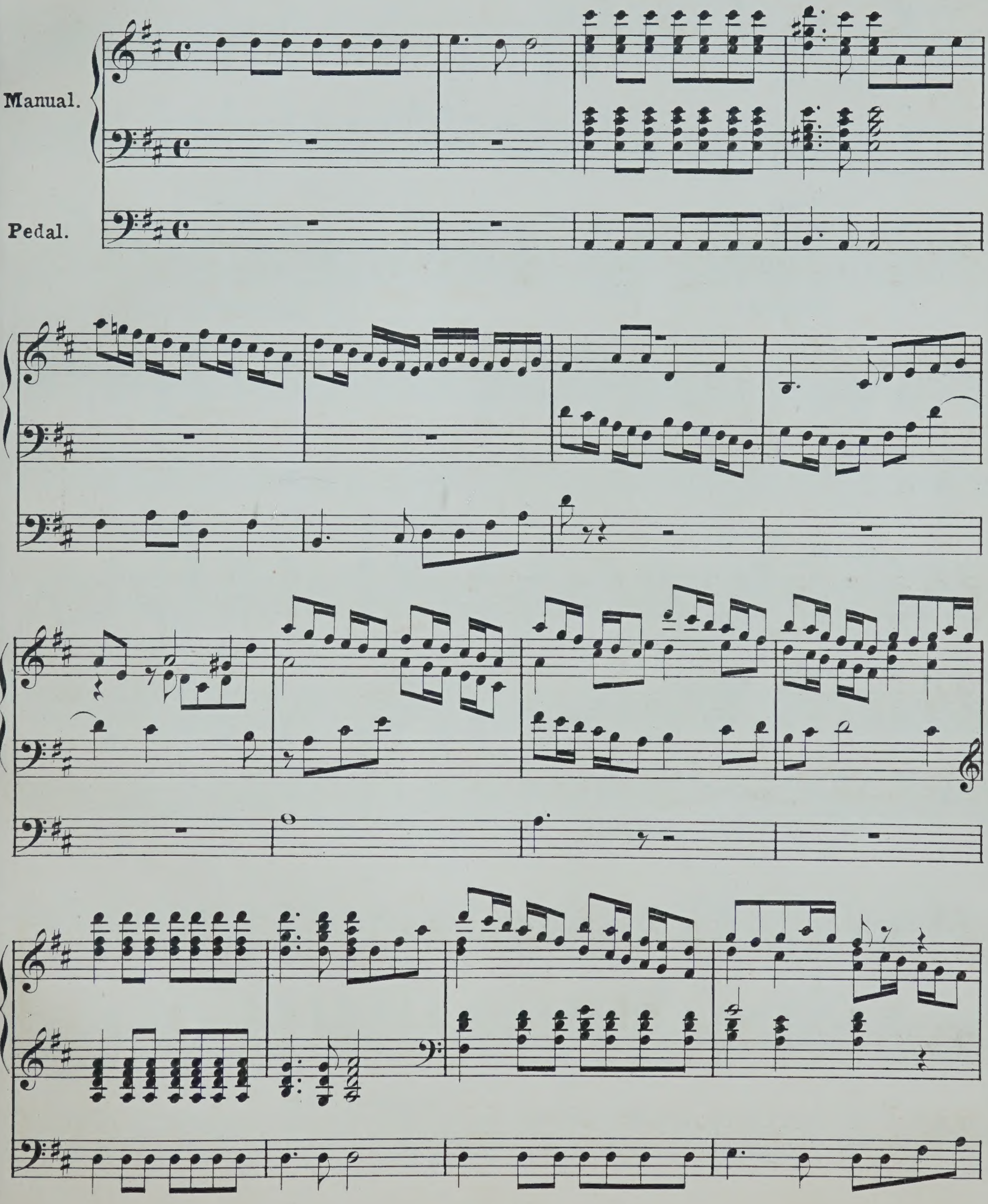


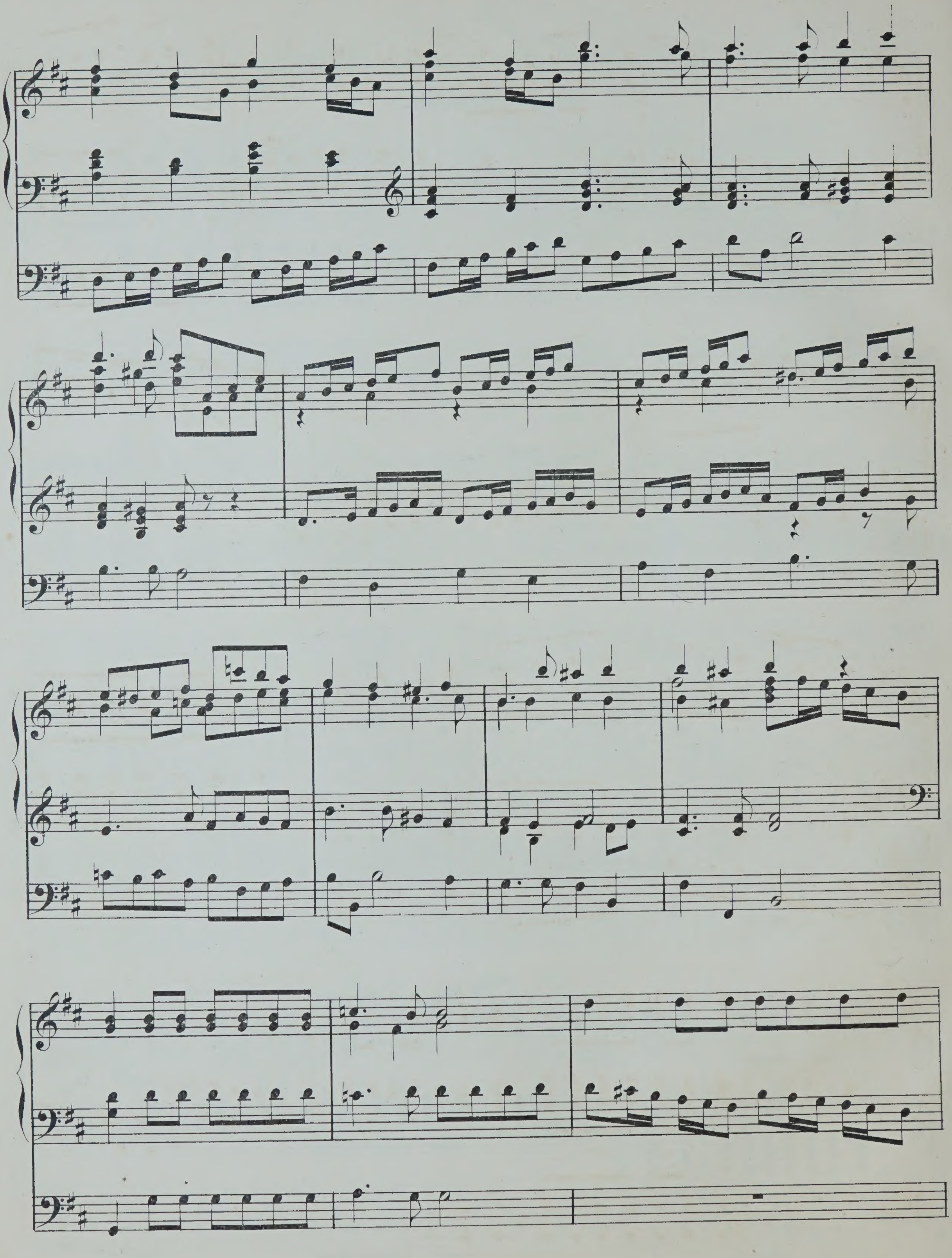
6.

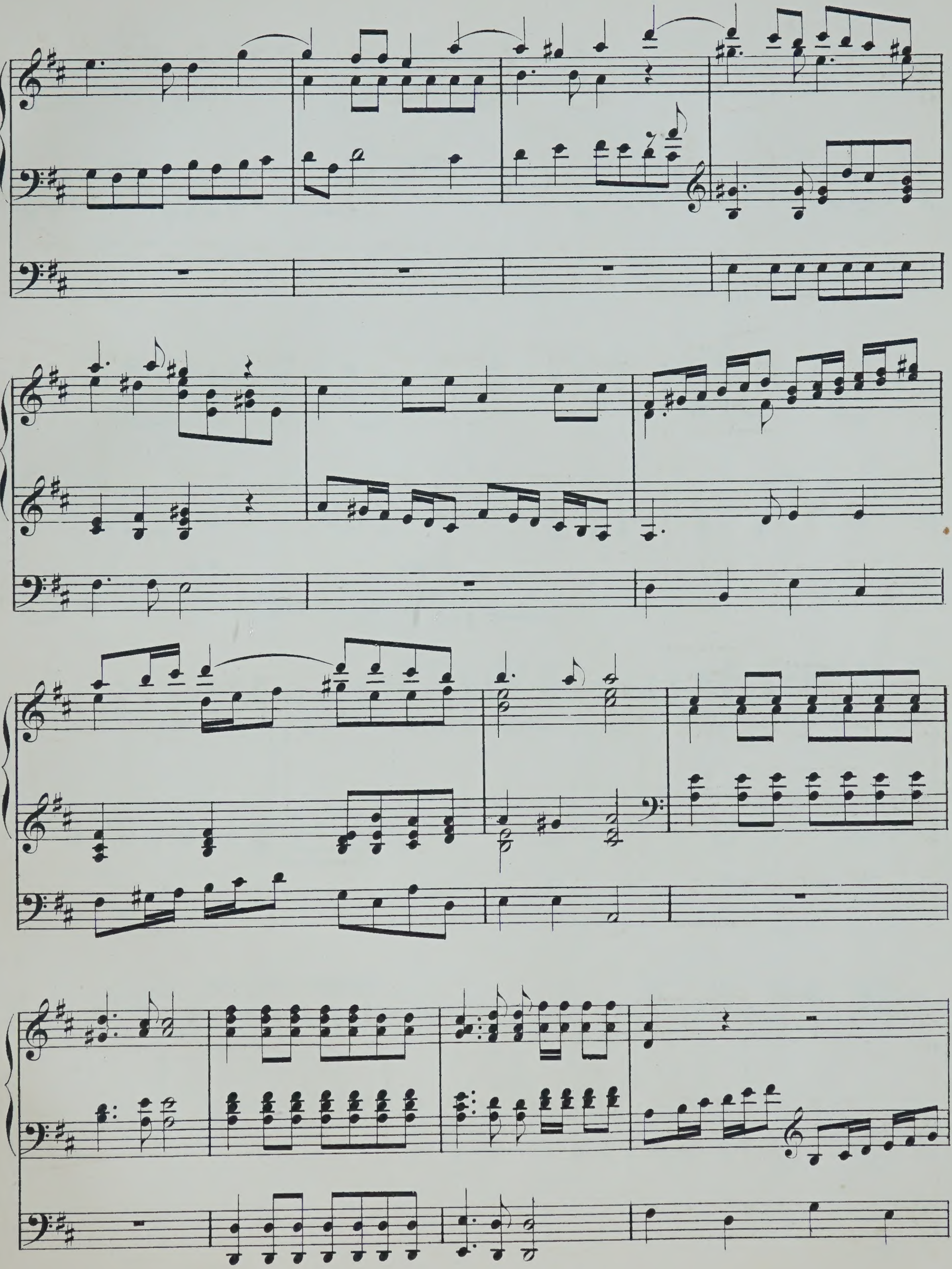
„Let their celestial concerts all unite“

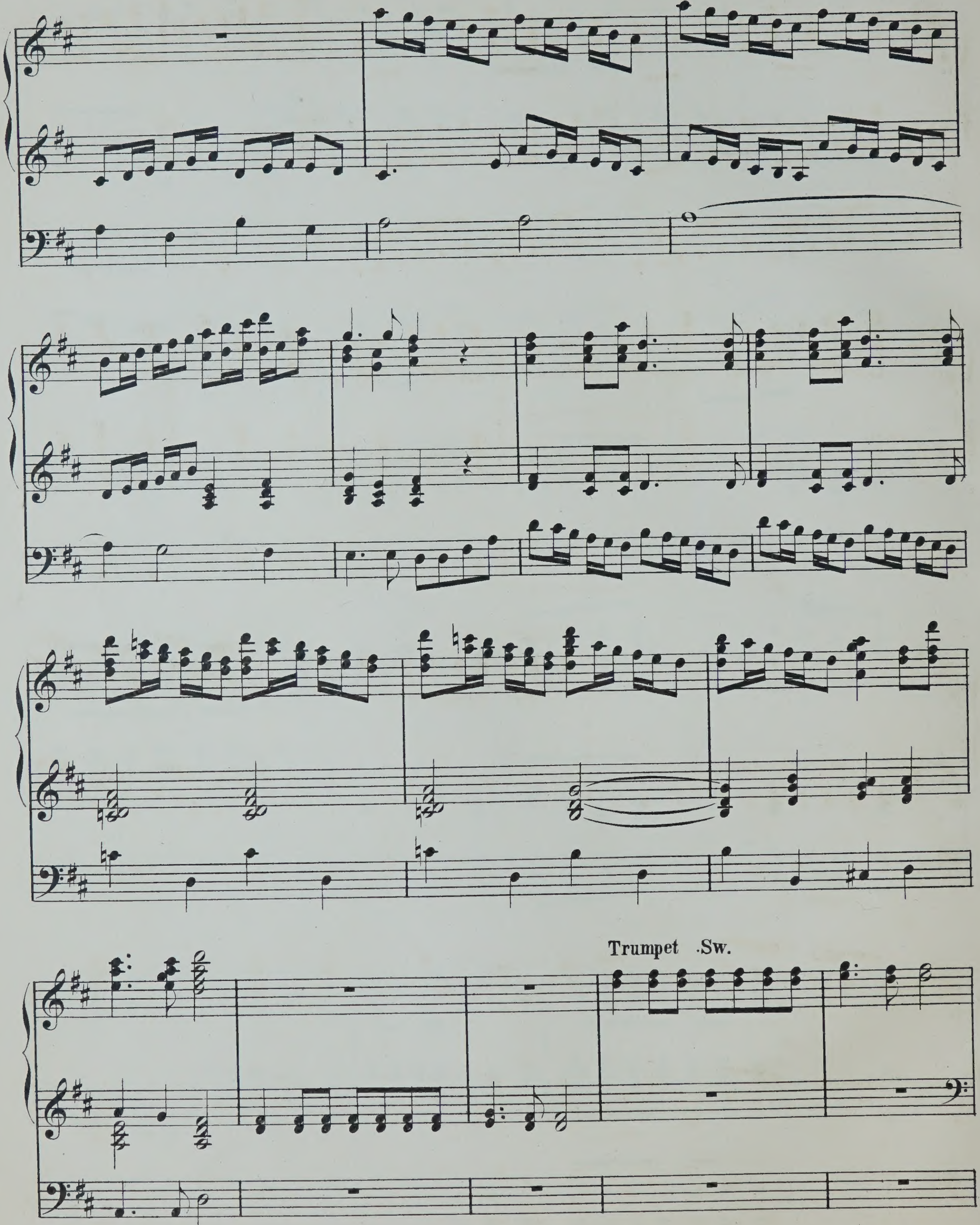
from „Samson.“

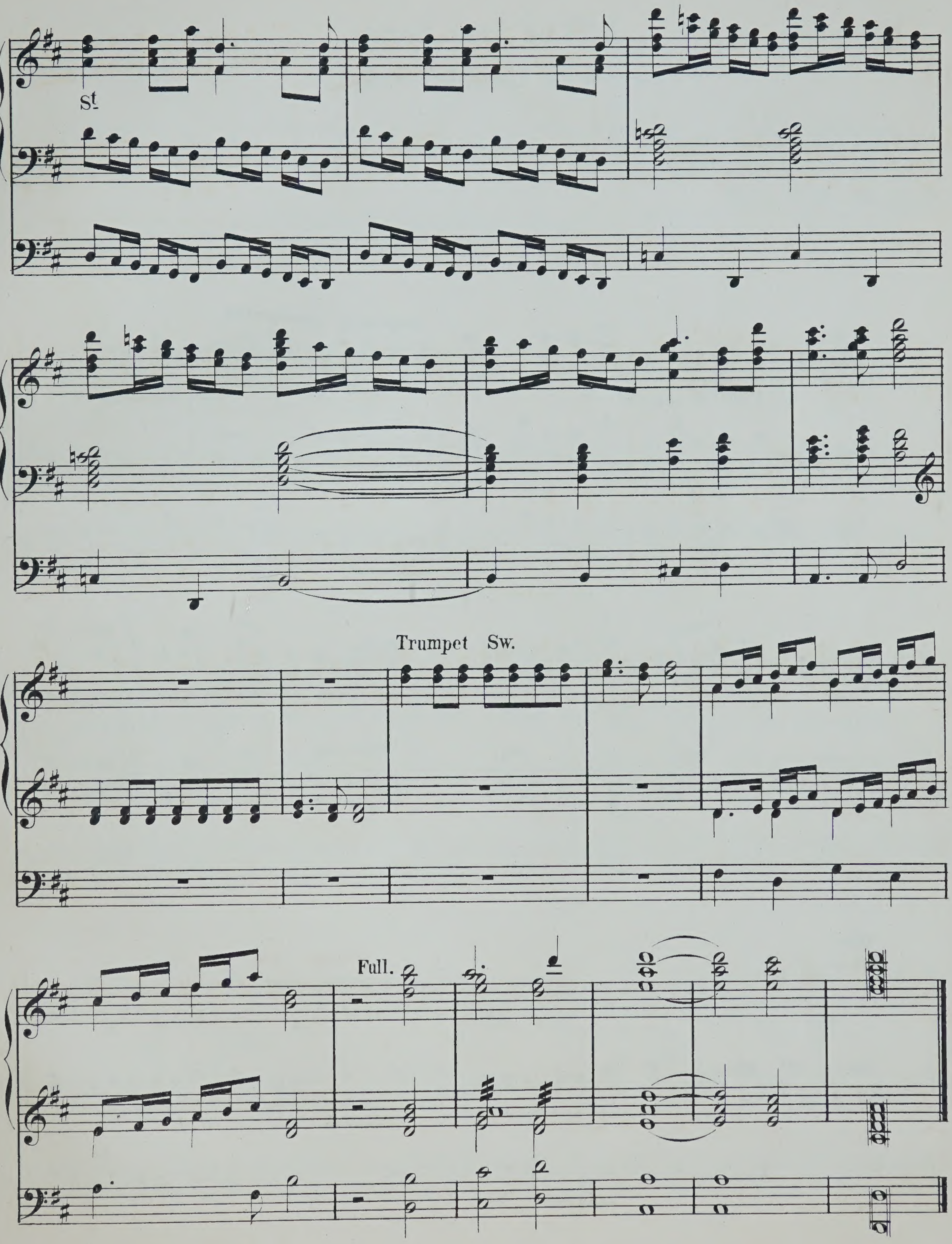
Full Organ.


Manual.
Pedal.





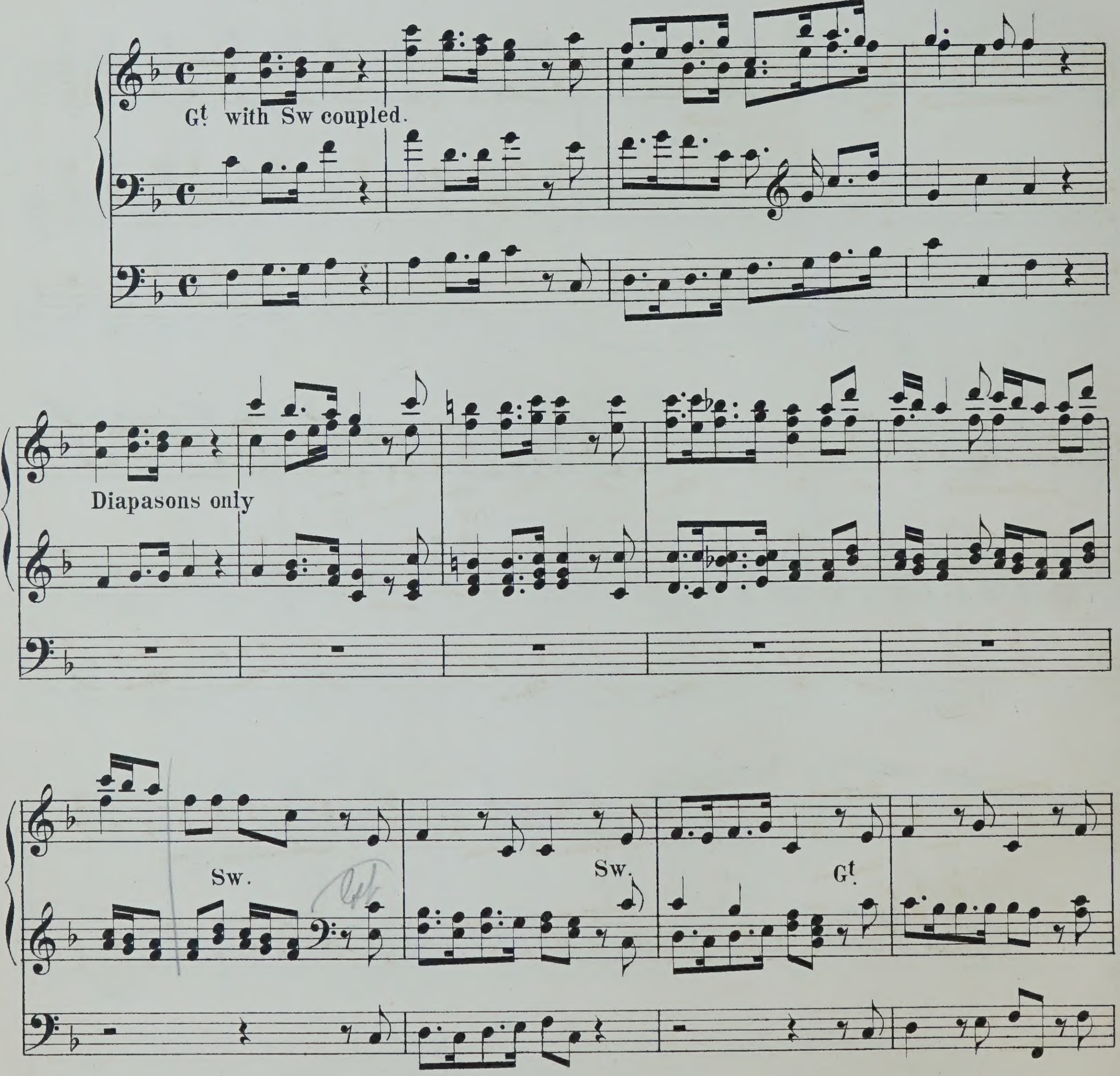

Trumpet Sw.

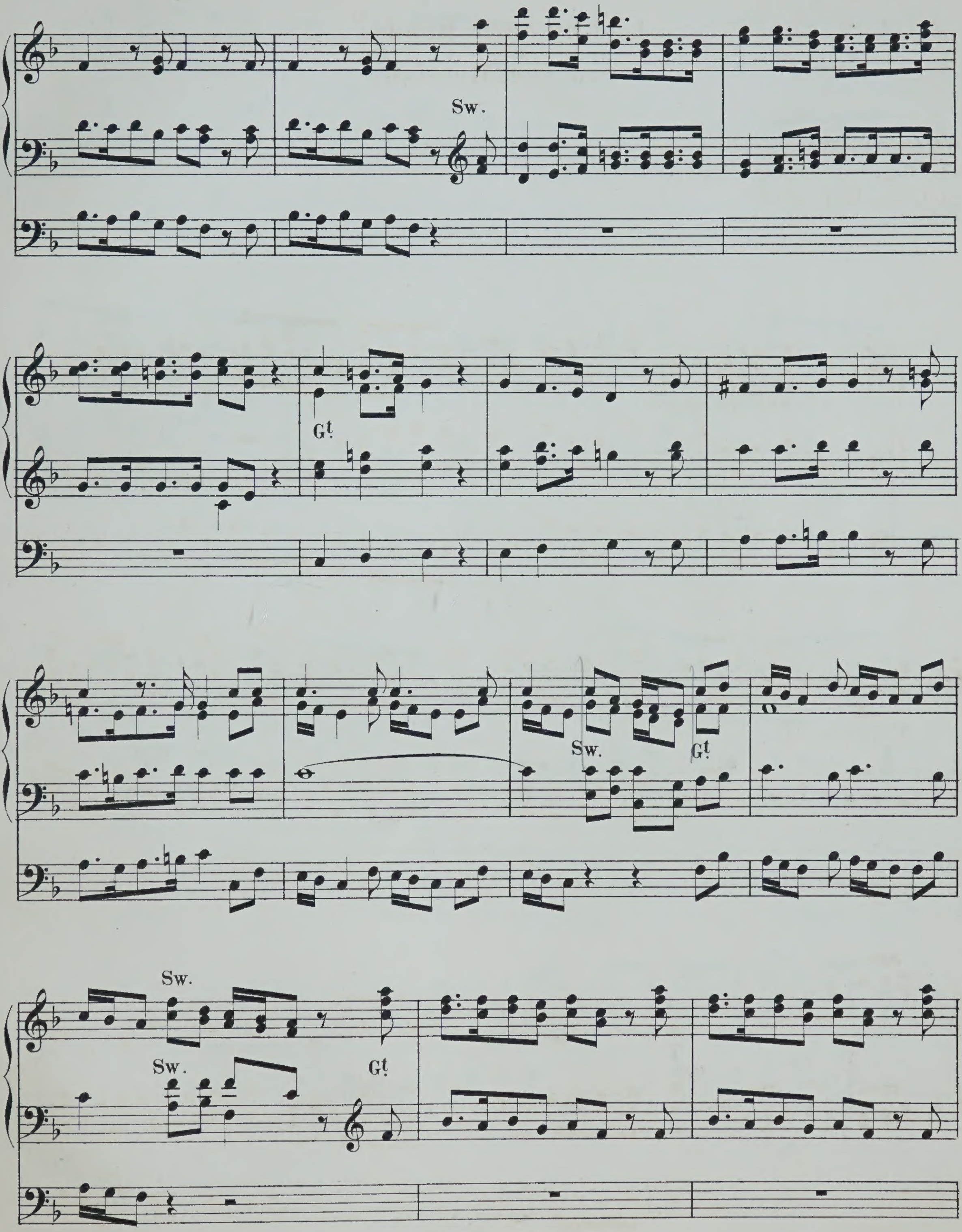

St.
Trumpet Sw.
Full.

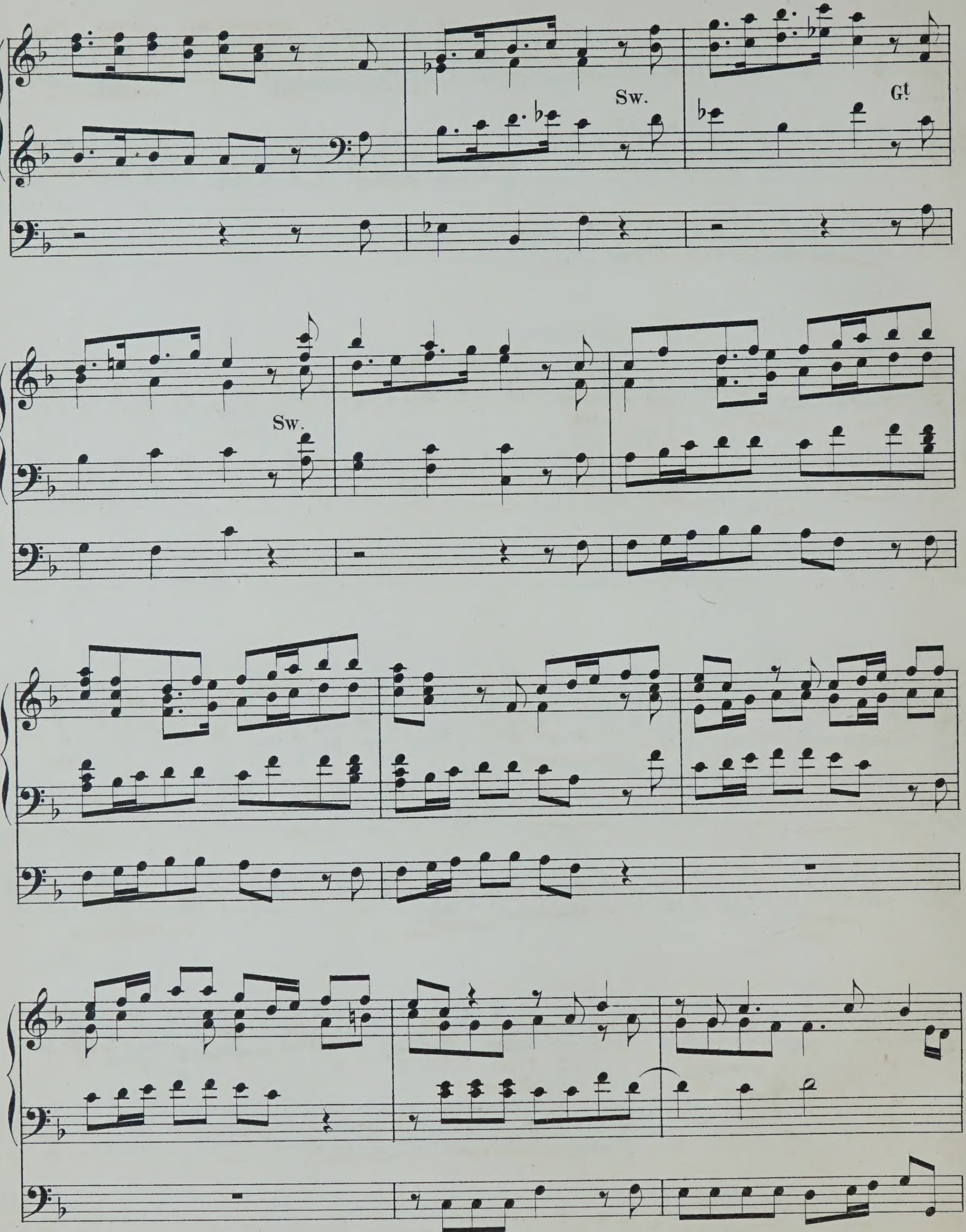
7.

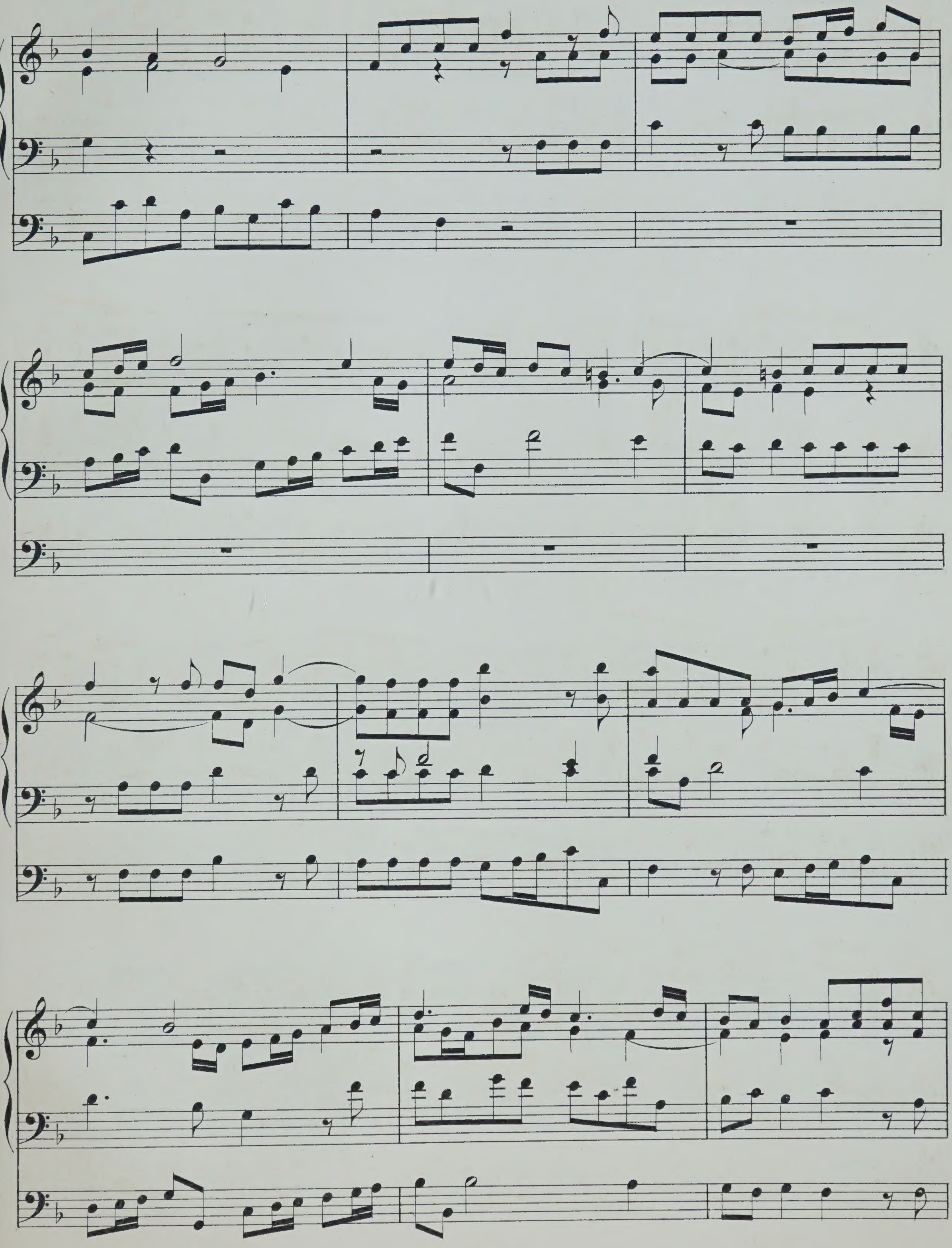
„Lift up your heads."
from the „Messiah."

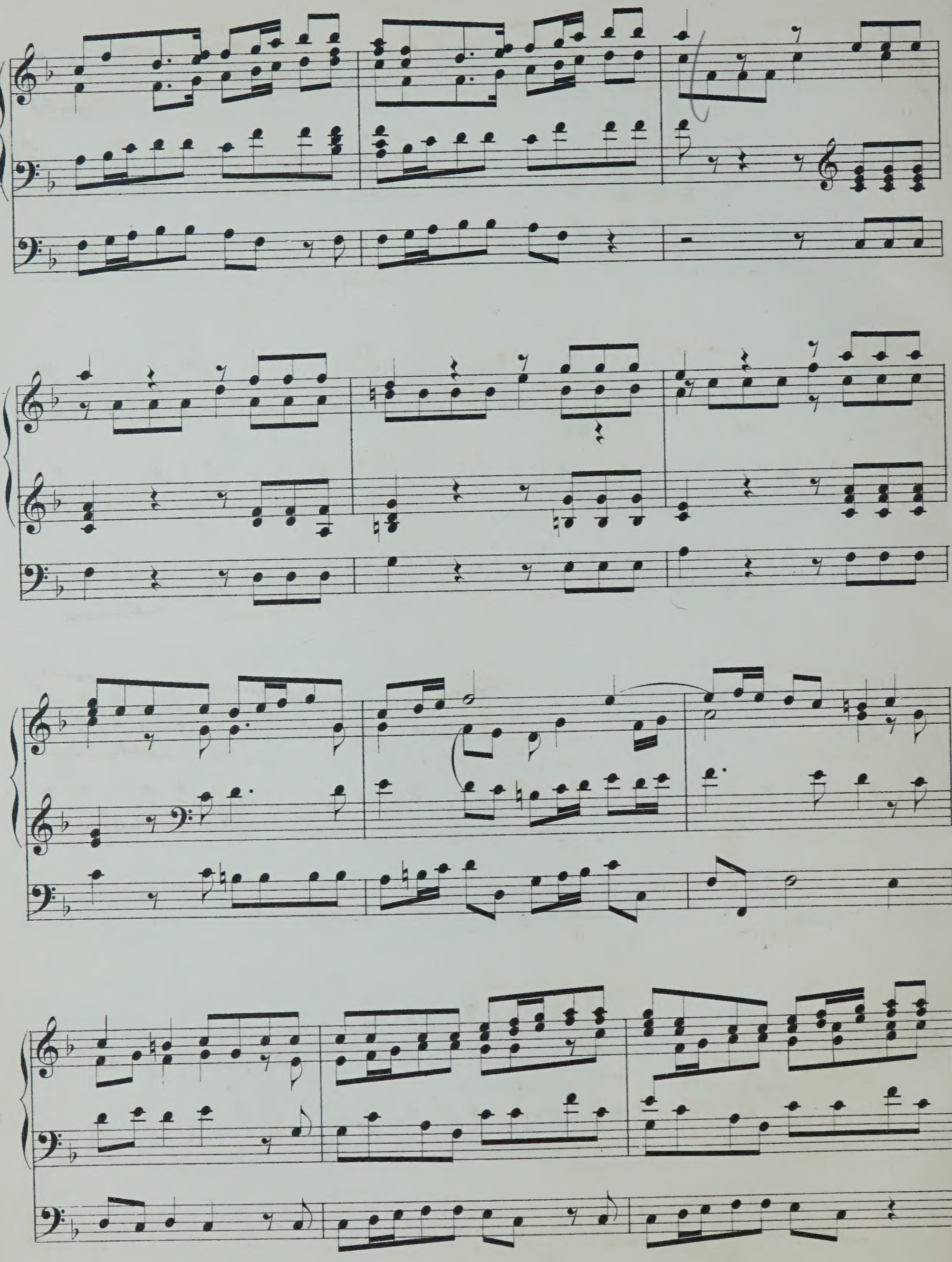
Great Org. Diapasons & Principal.
Swell Org. Full without Mixtures.
Pedal Org. 16 ft & 8 ft.

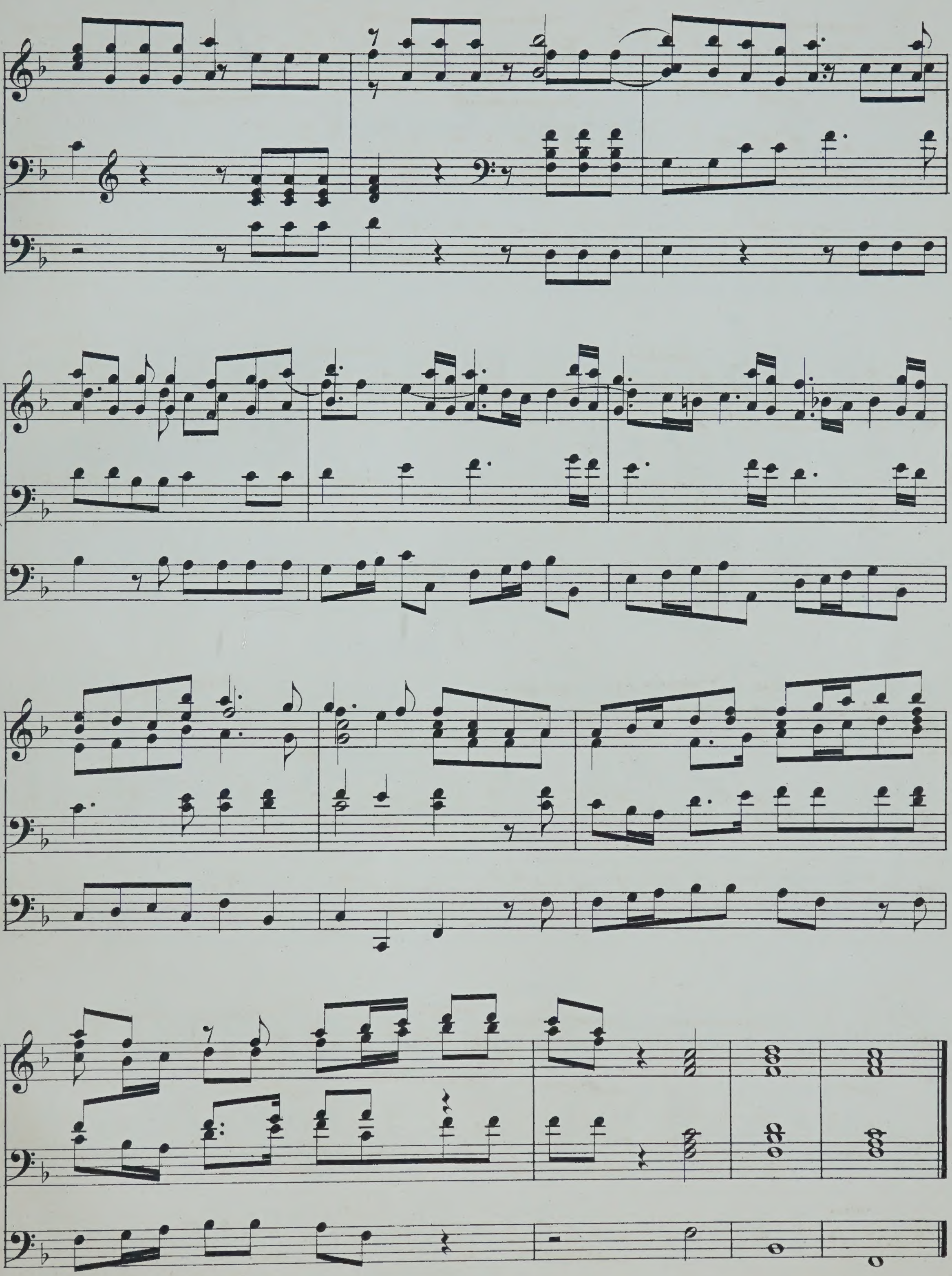

Gt. with Sw coupled.
Diapasons only
Sw.
Sw.
Gt.


Sw.
Gt.
Sw.
Gt.
Sw.
Sw.
Gt.


Sw.
Gt.
Sw.





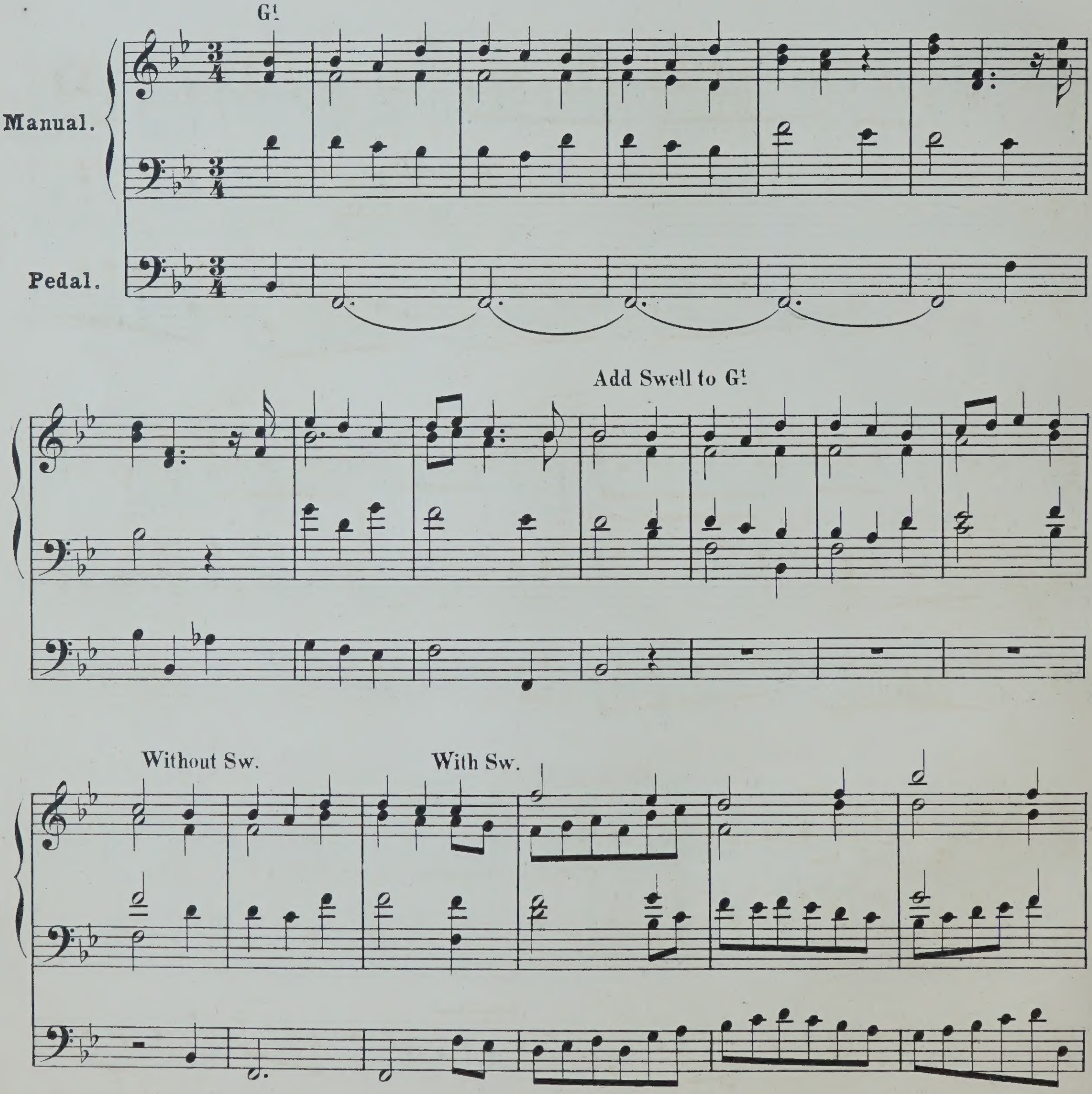


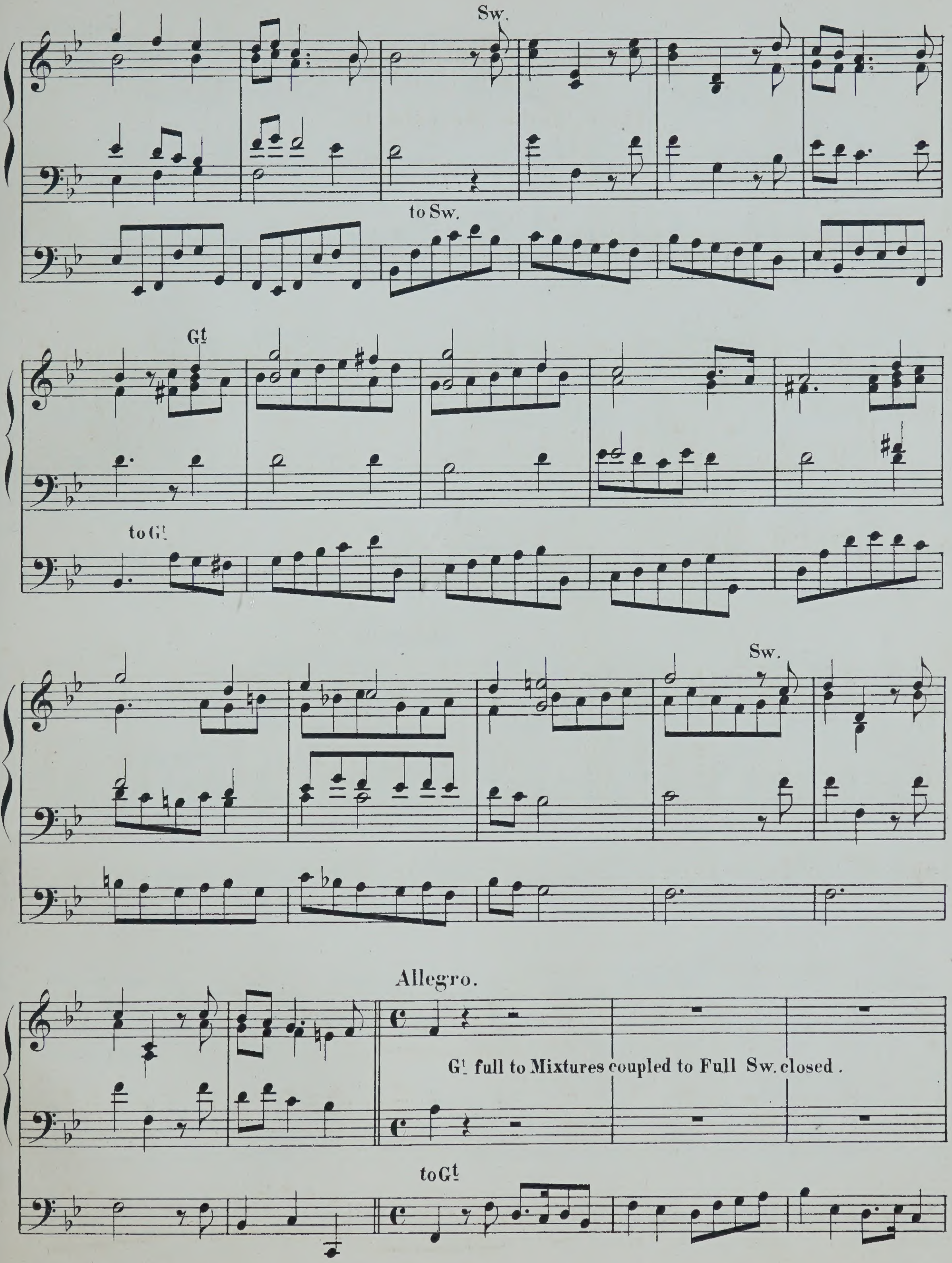
8.

„O Father whose Almighty power."

from „Judas Maccabaeus."

Great Org: Diapasons & Principal.
Swell Org: Full, without Mixtures.
Pedal Org: 16 ft & 8 ft coupled to Gt

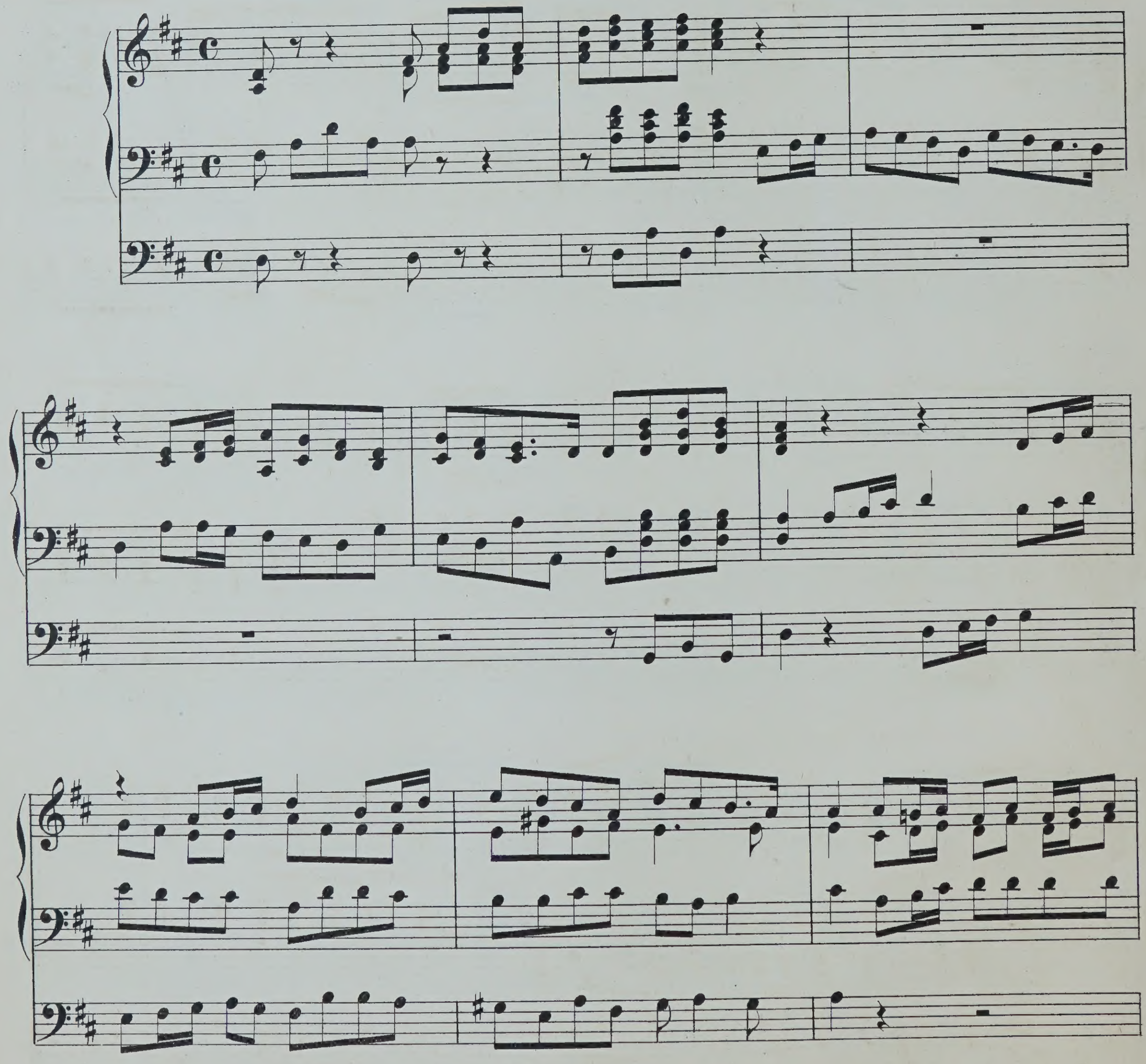

Gt
Manual.
Pedal.
Add Swell to Gt
Without Sw.
With Sw.

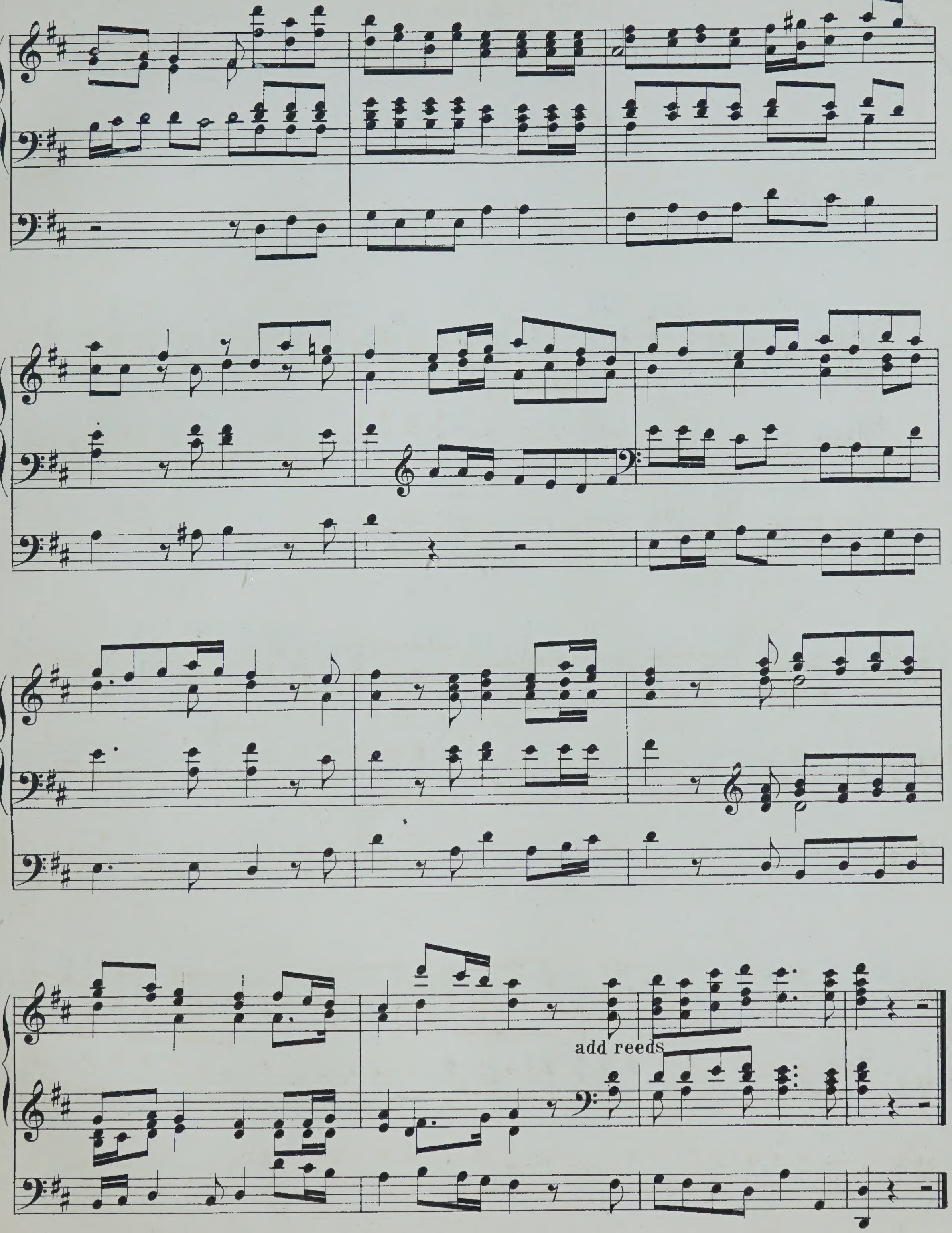

Sw.
to Sw.
Gt
to Gt
Sw.
Allegro.
Gt full to Mixtures coupled to Full Sw. closed.
to Gt

9.

„Lead on, Lead on."
from „Judas Maccabäus."

Gt to Mixtures, coupled to Full Sw.
Pedal Org. 16 ft & 8 ft coupled to Gt.



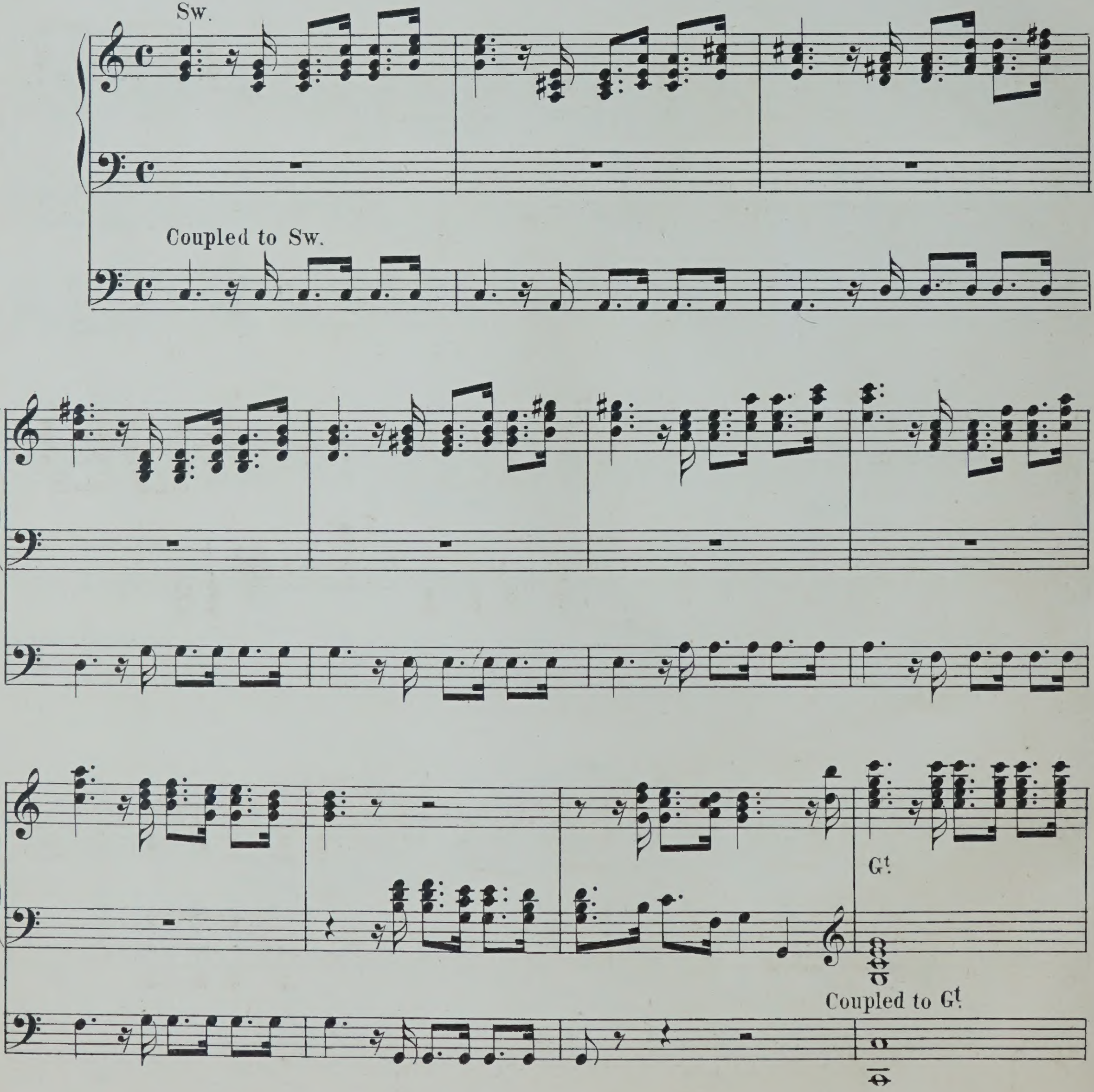

add reeds

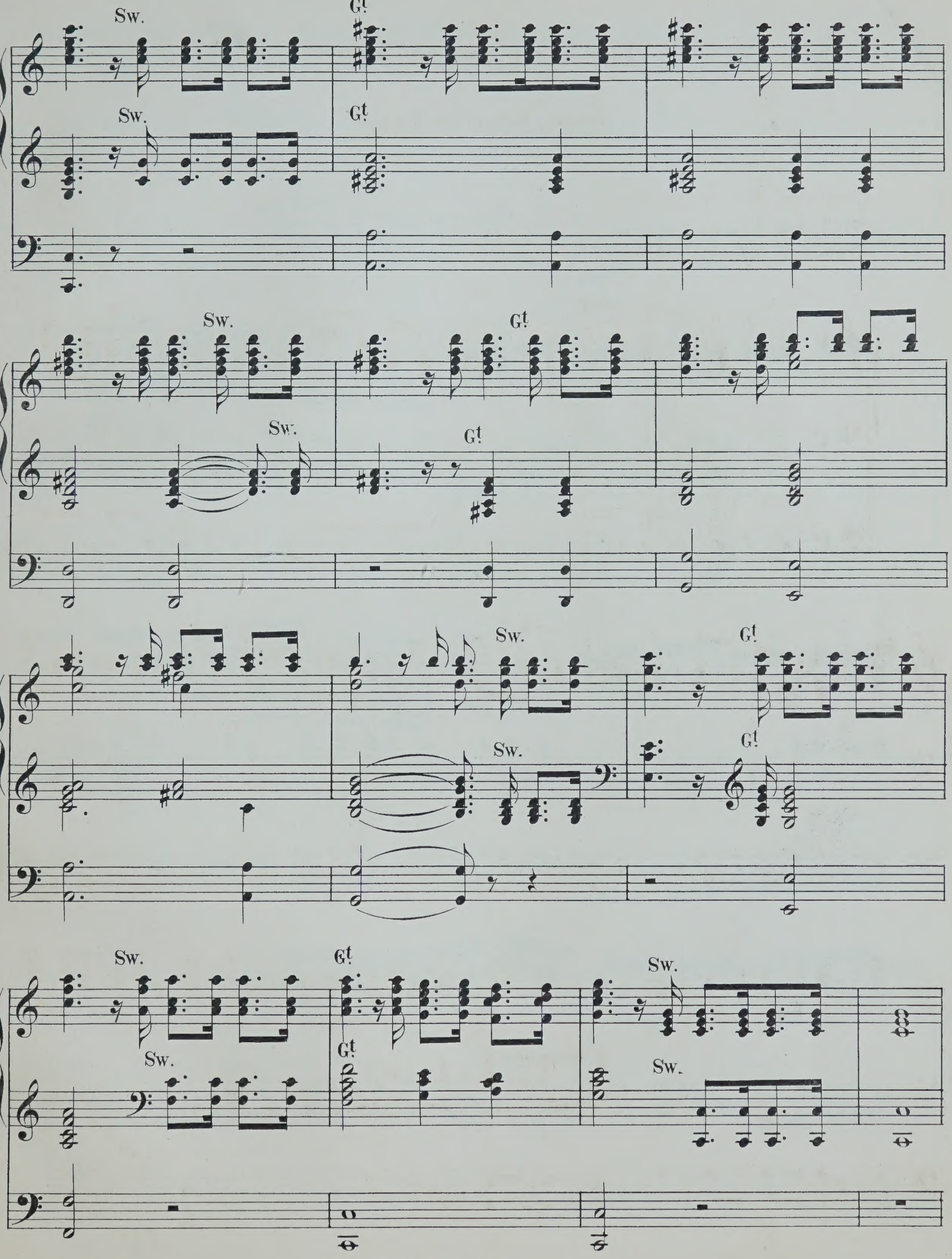
10.

„The horse and his rider“

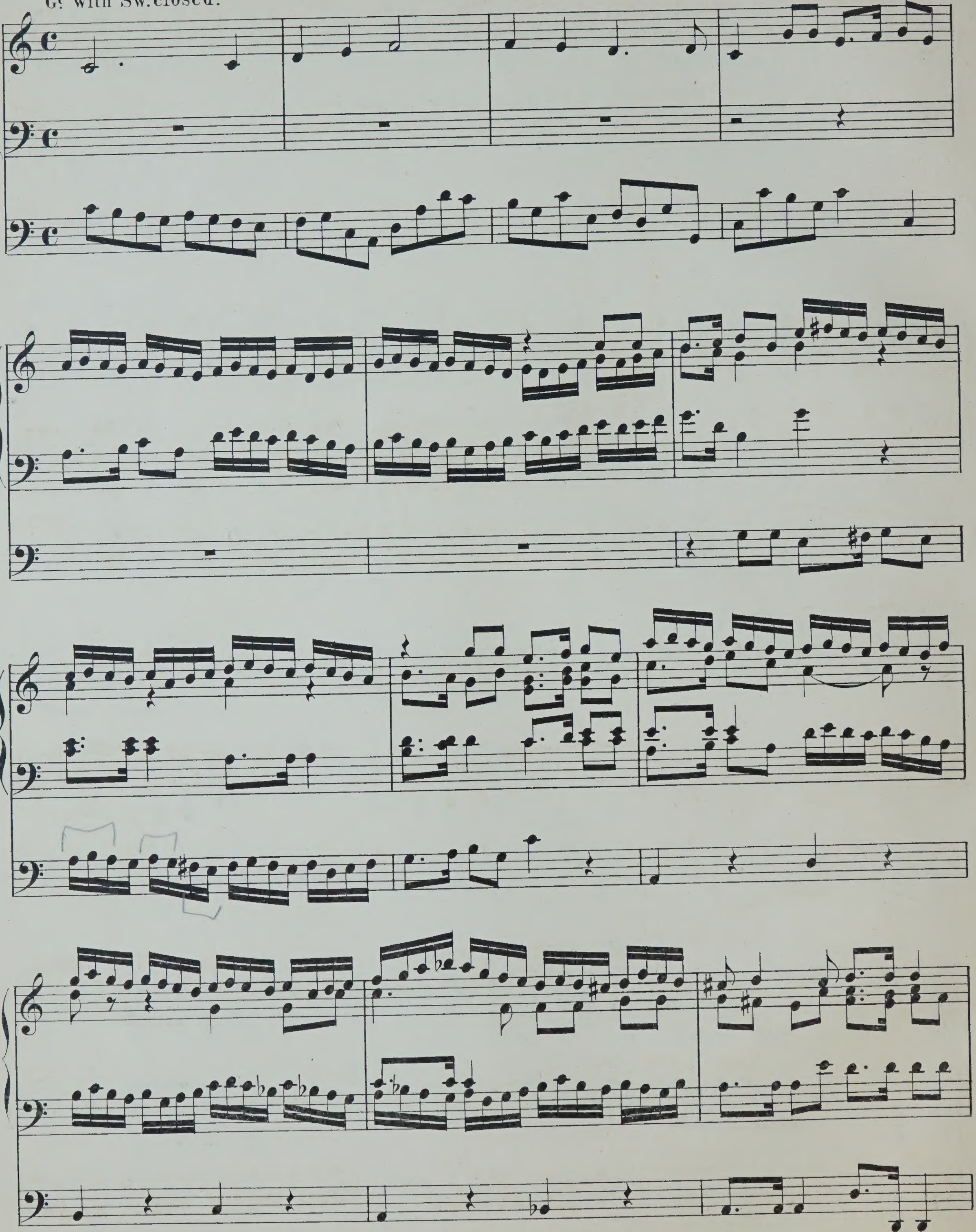
from „Israel in Egypt”

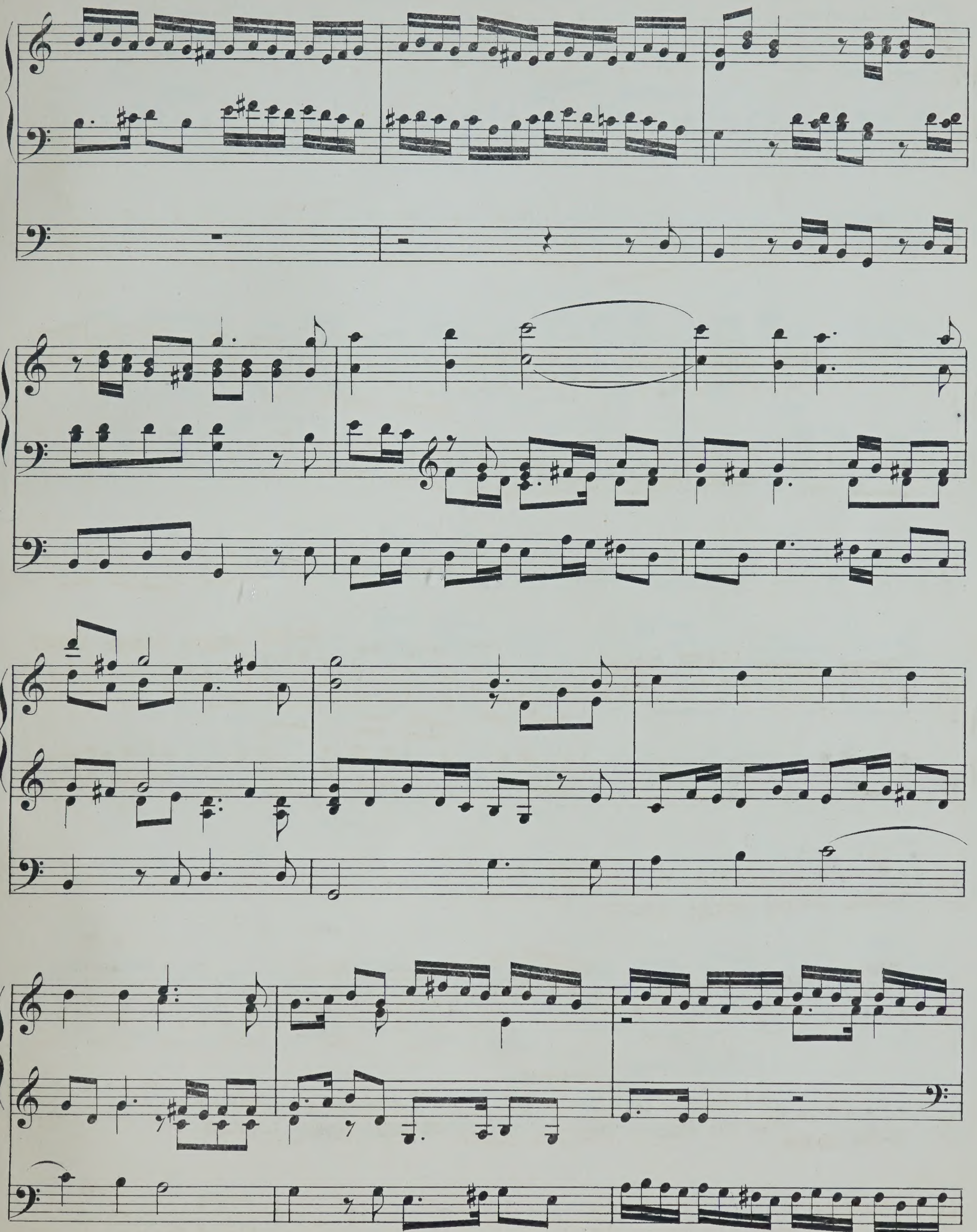
Great Org. Full, without reeds.
Swell Org. Full.
Pedal Org. Full, without reeds.

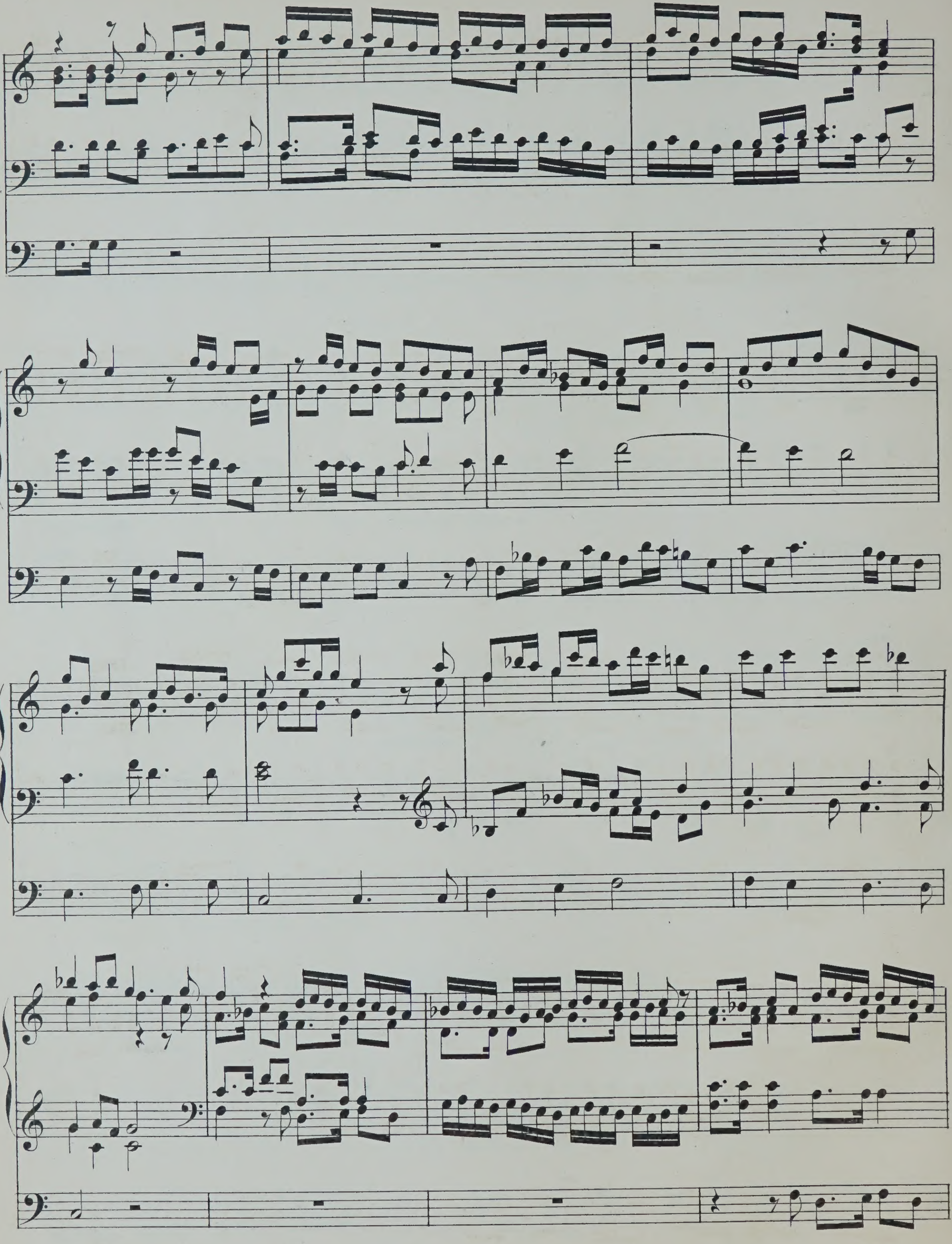

Sw.
Coupled to Sw.
Gt.
Coupled to Gt.

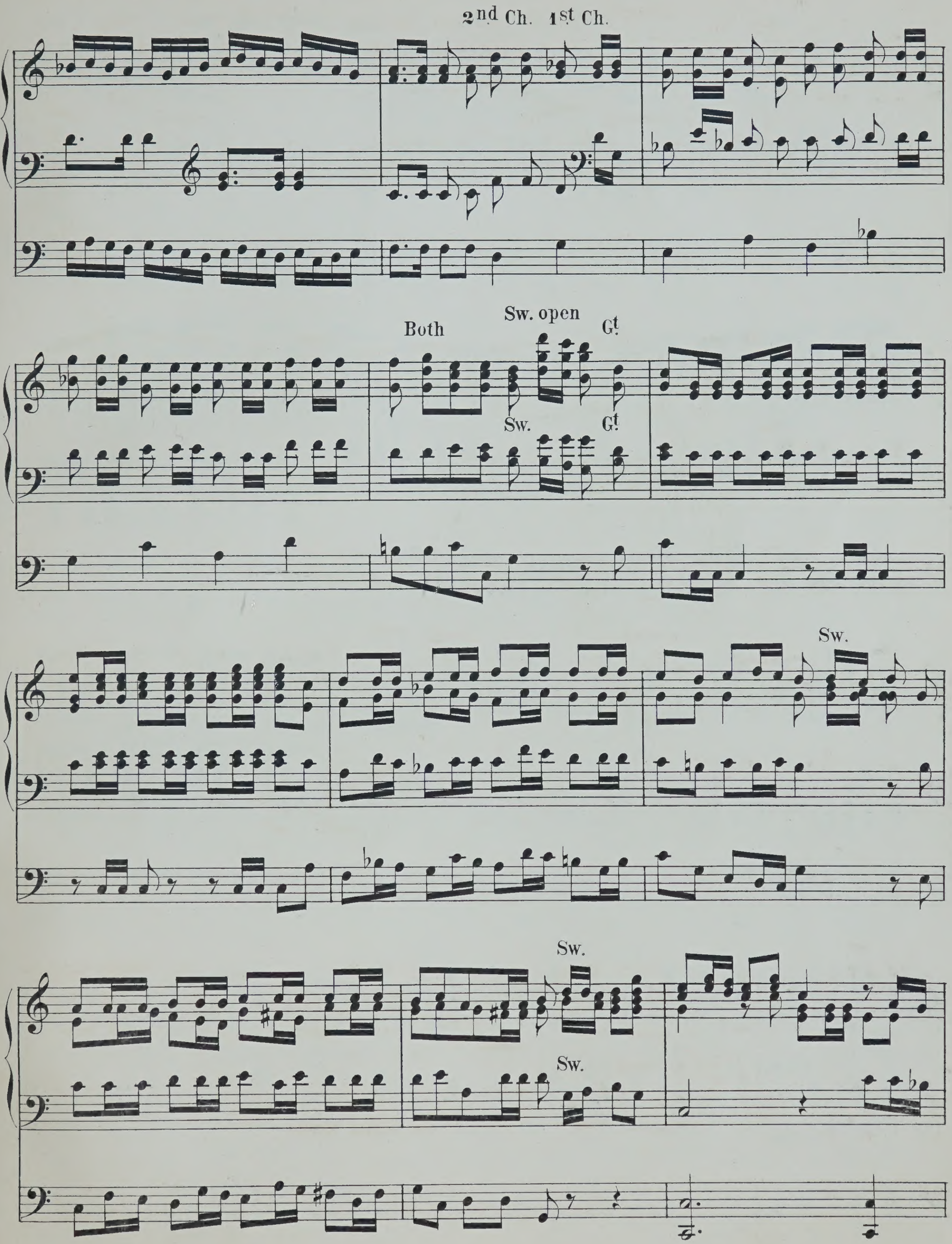

Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Sw.
Gt
Sw.

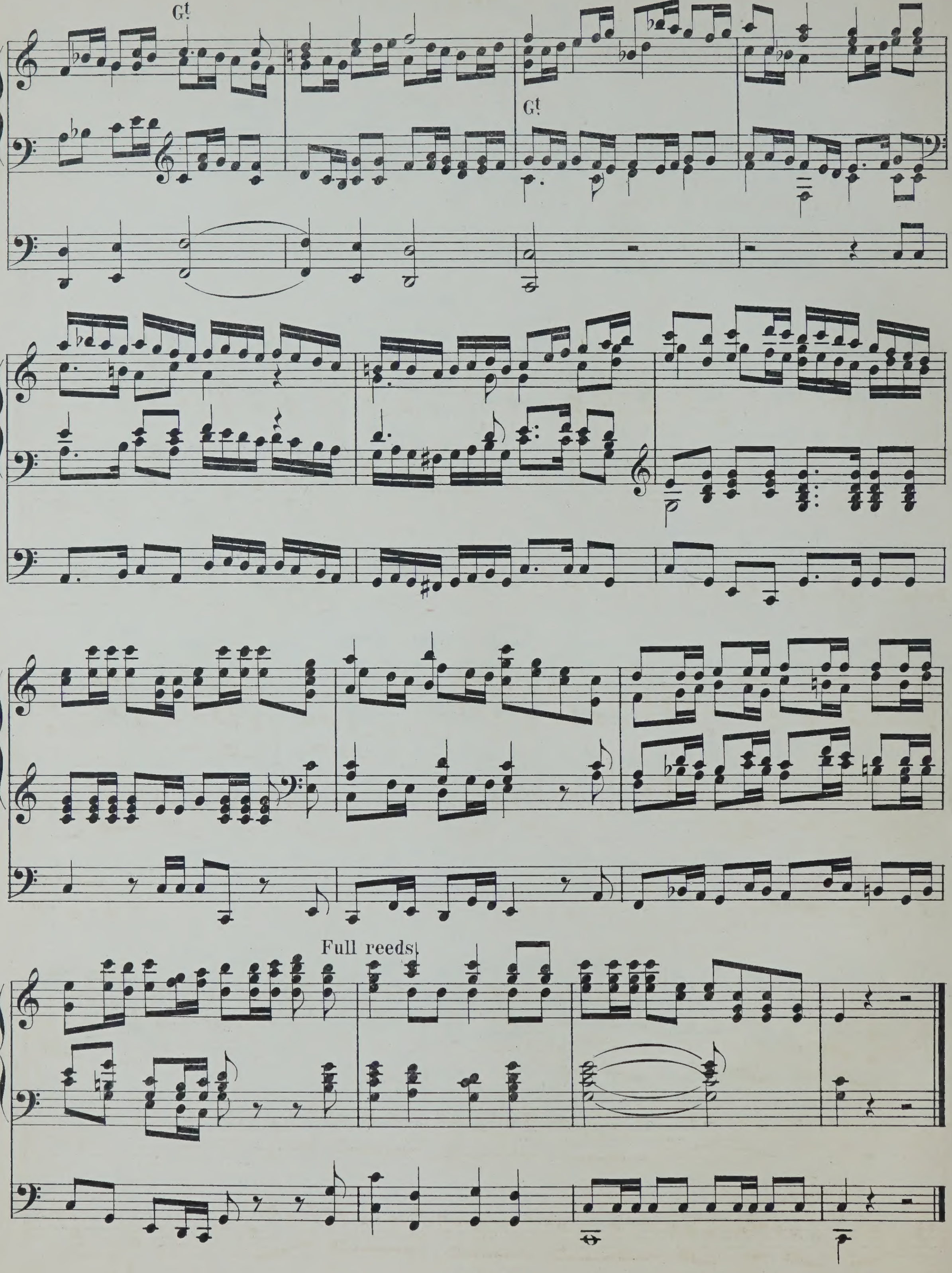
Gt. with Sw. closed.








2nd Ch.
1st Ch.
Both
Sw. open
Gt
Sw.
Gt
Sw.
Sw.
Sw.

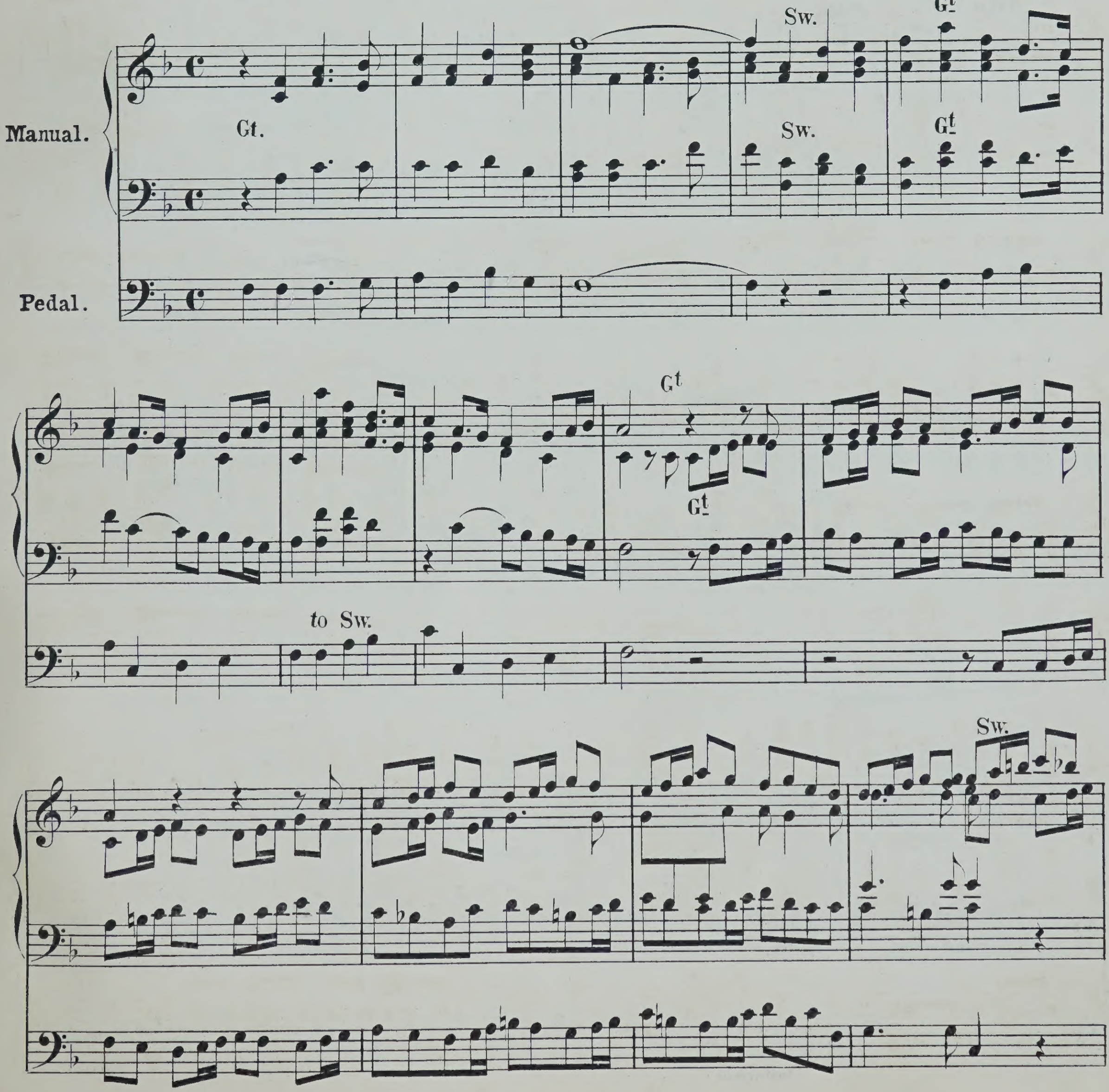

Gt
Gt
Full reeds

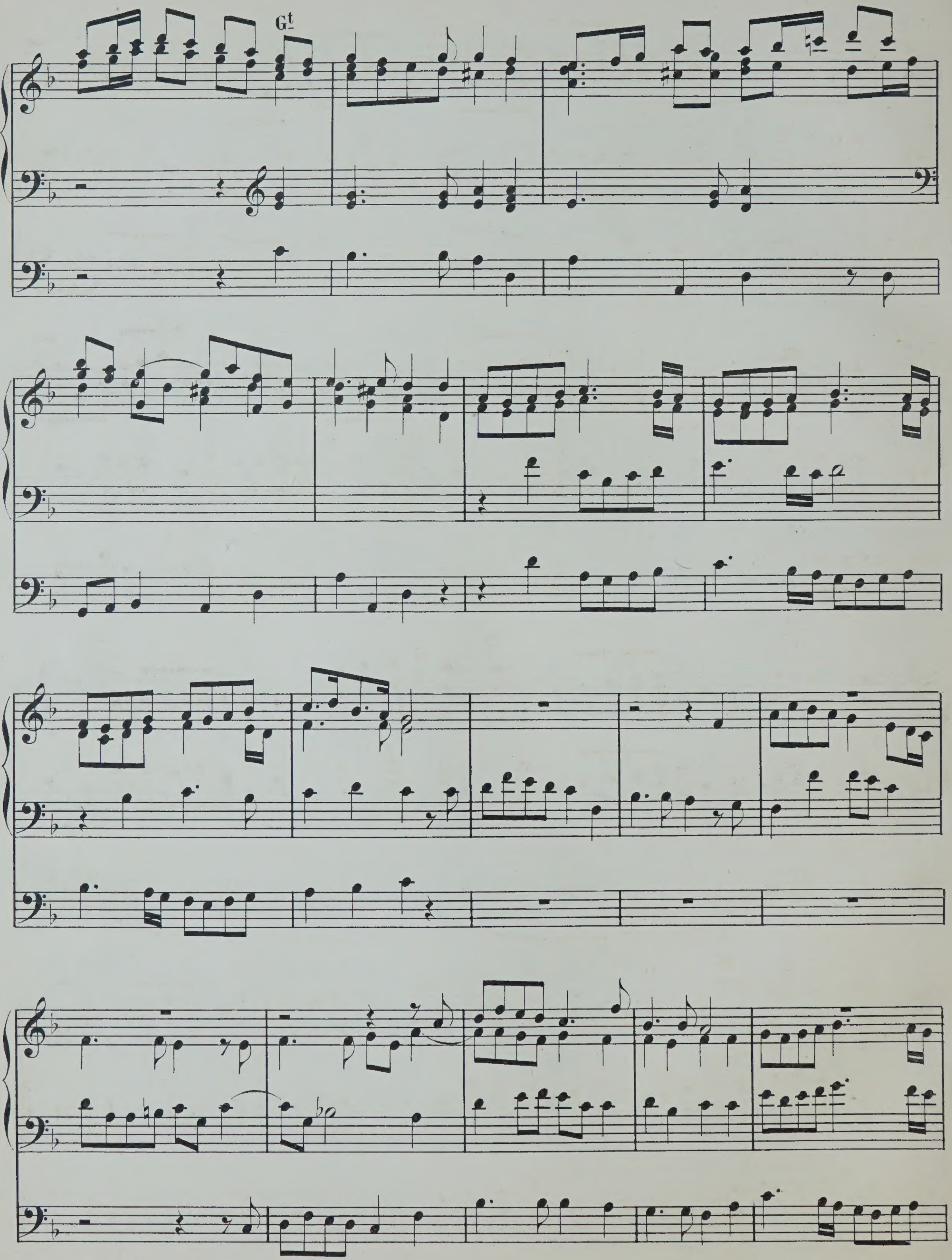
11.

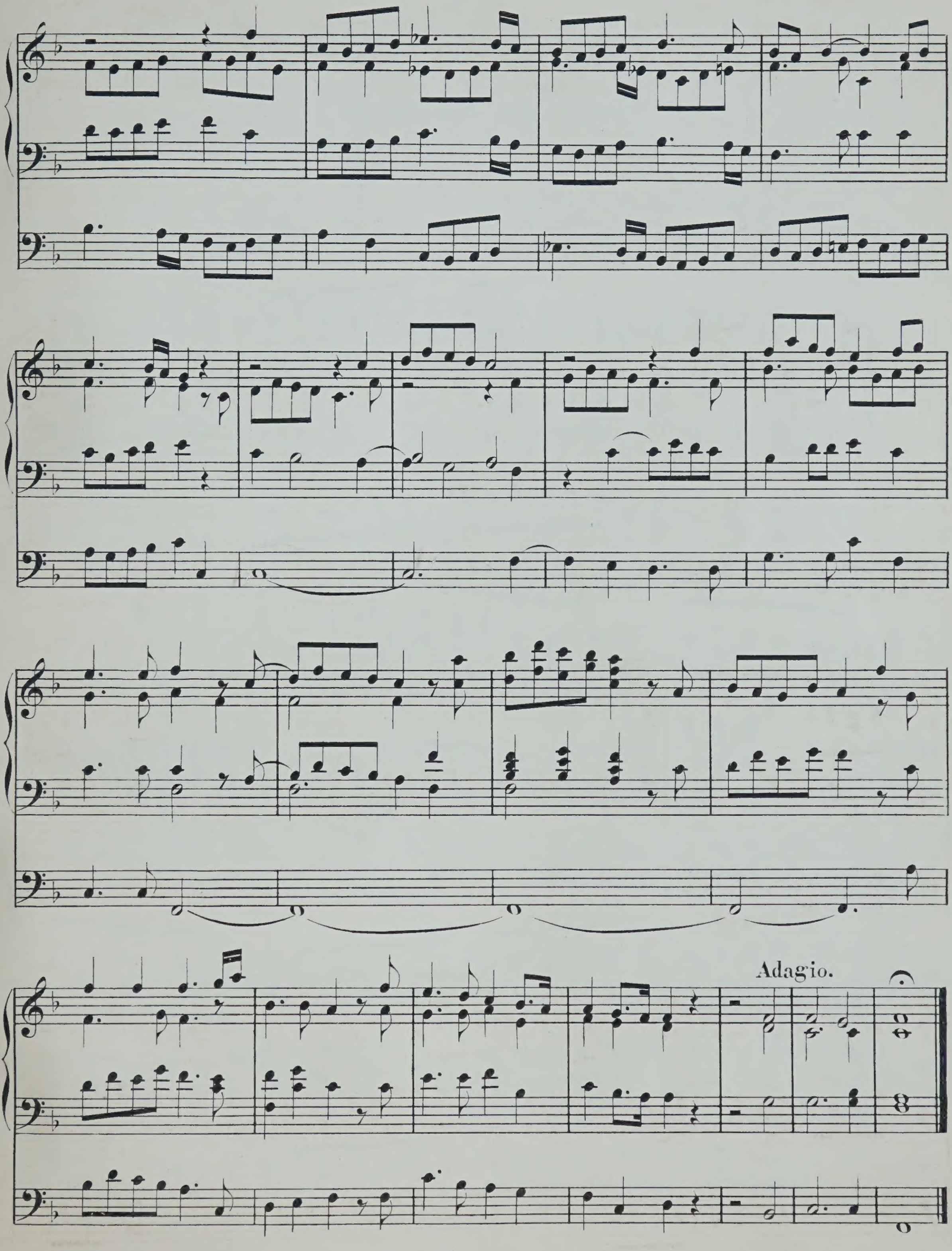
„Then round about the starry throne.“

from „Samson.“

Great Org: 8 ft & 4 ft stops.
Swell Org: Full without Mixtures coupled to Gt.
Pedal Org: 16 ft & 8 ft with Gt coupled.


Manual.
Pedal.
Gt.
Sw.
Gt
Sw.
Gt
Gt
Gt
to Sw.
Sw.


Gt

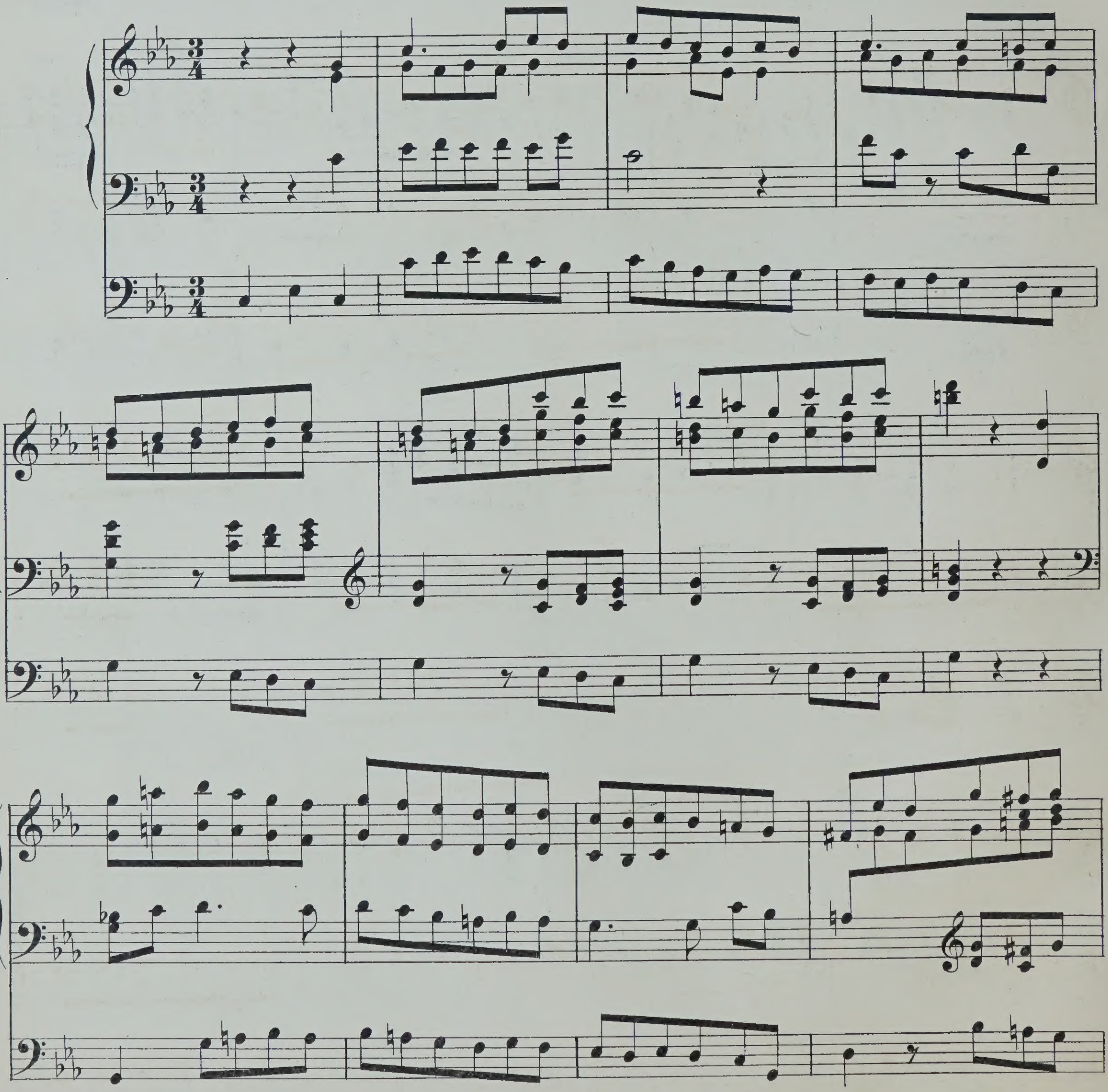

Adagio.

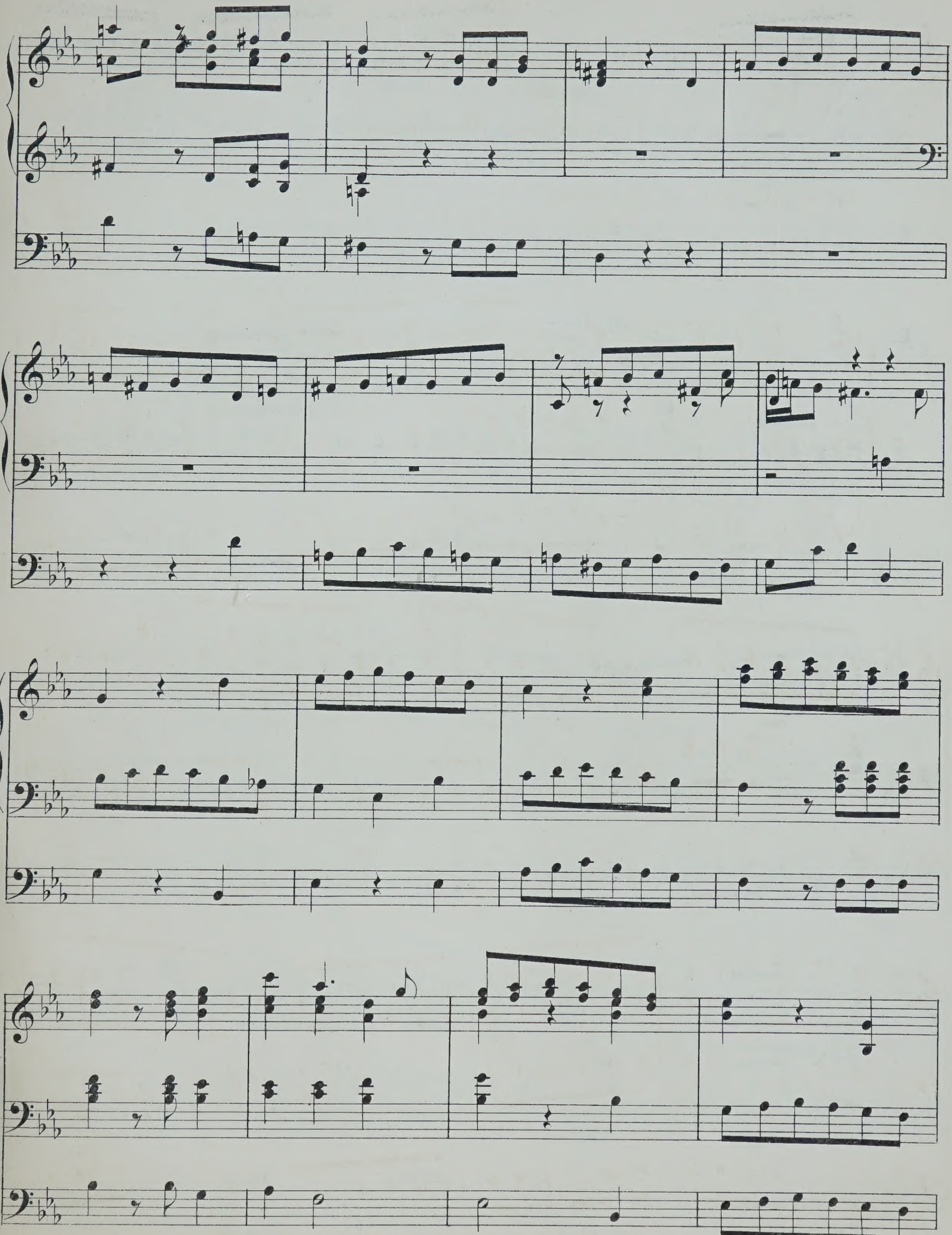
12.

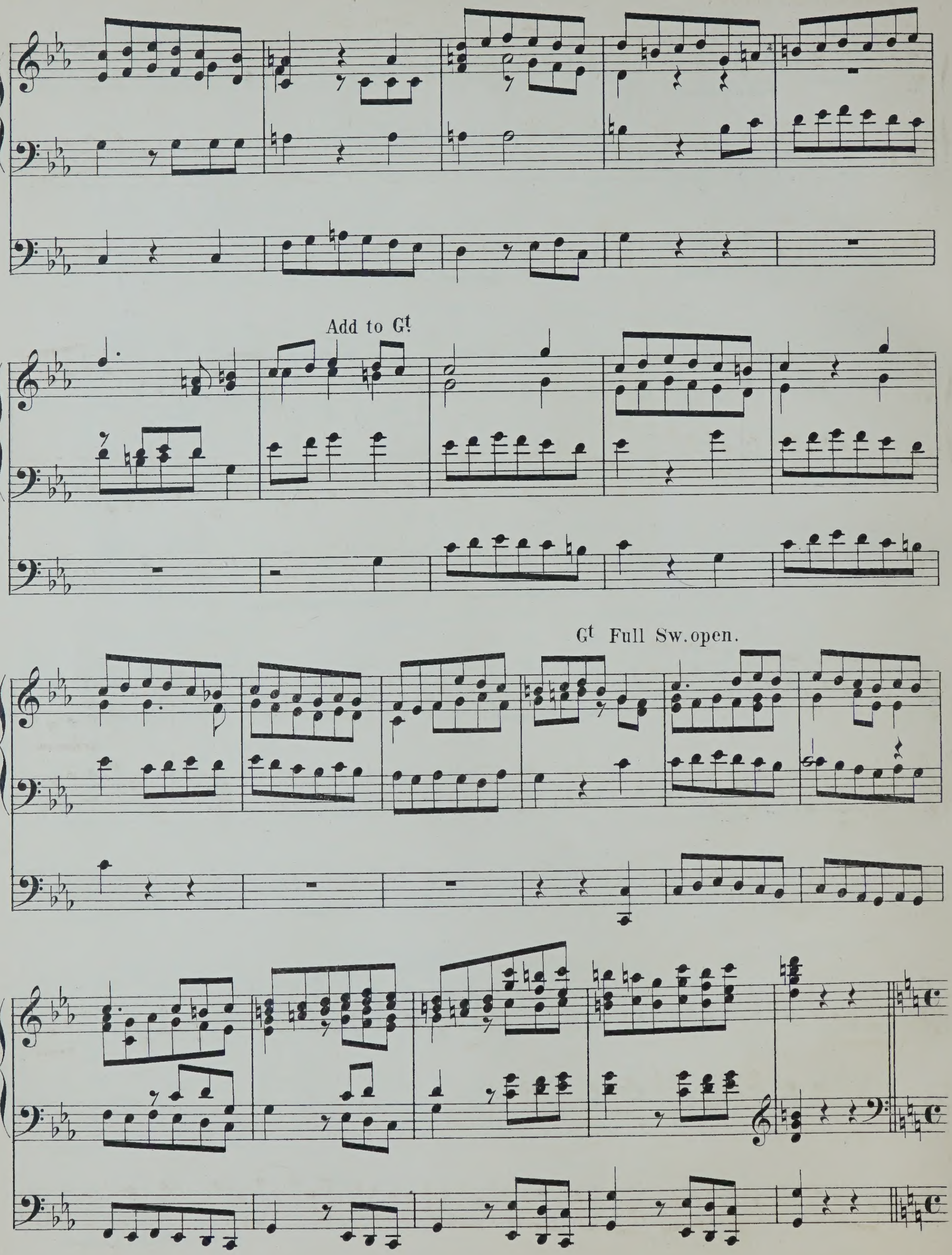
„We never will bow down“

from „Judas Maccabaeus“

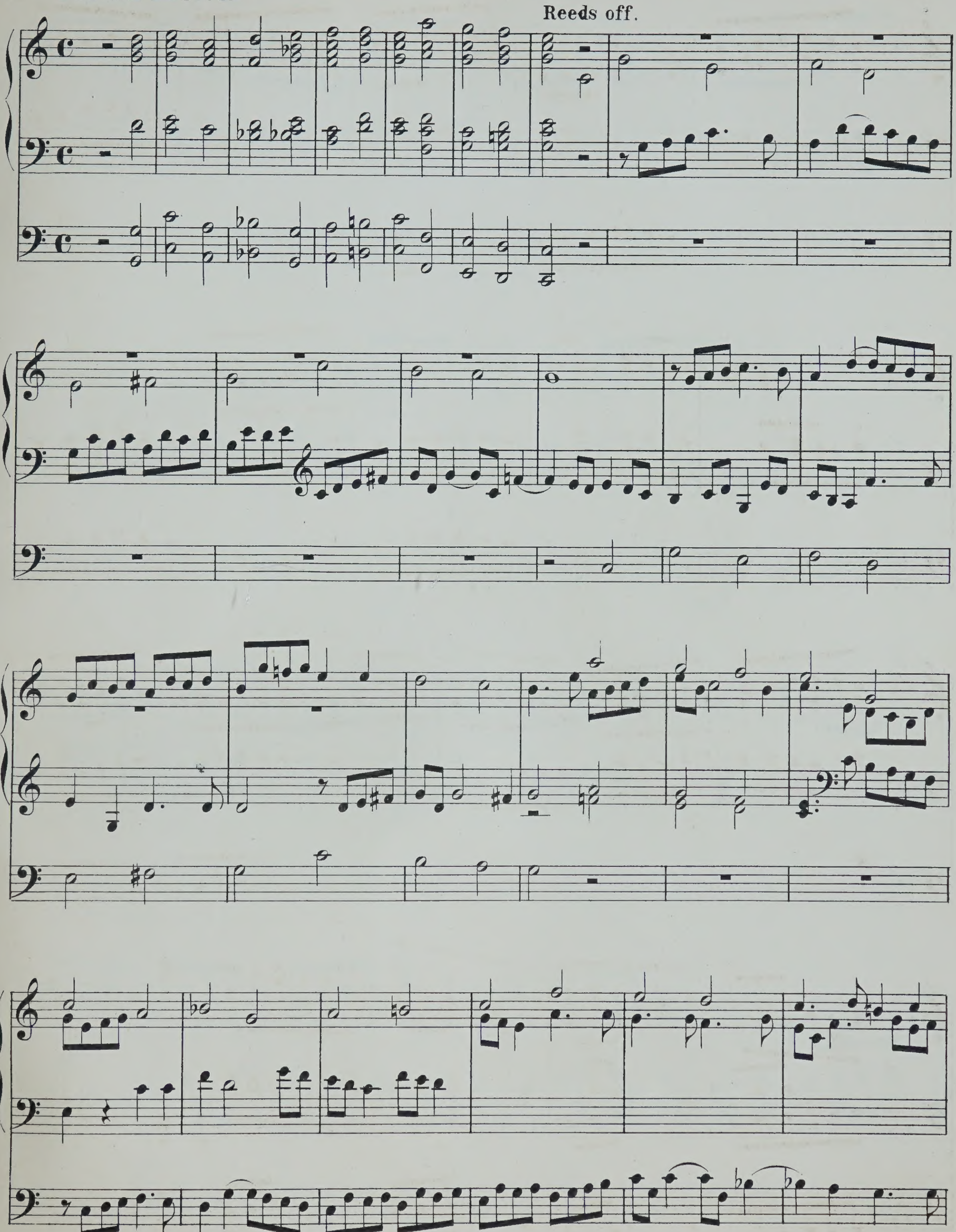
Great Org. Diapasons & Principal.
Swell Org. Full without Mixtures coupled to G^t^.
Pedal Org. 16 f^t^ & 8 f^t^ coupled to G^t^.

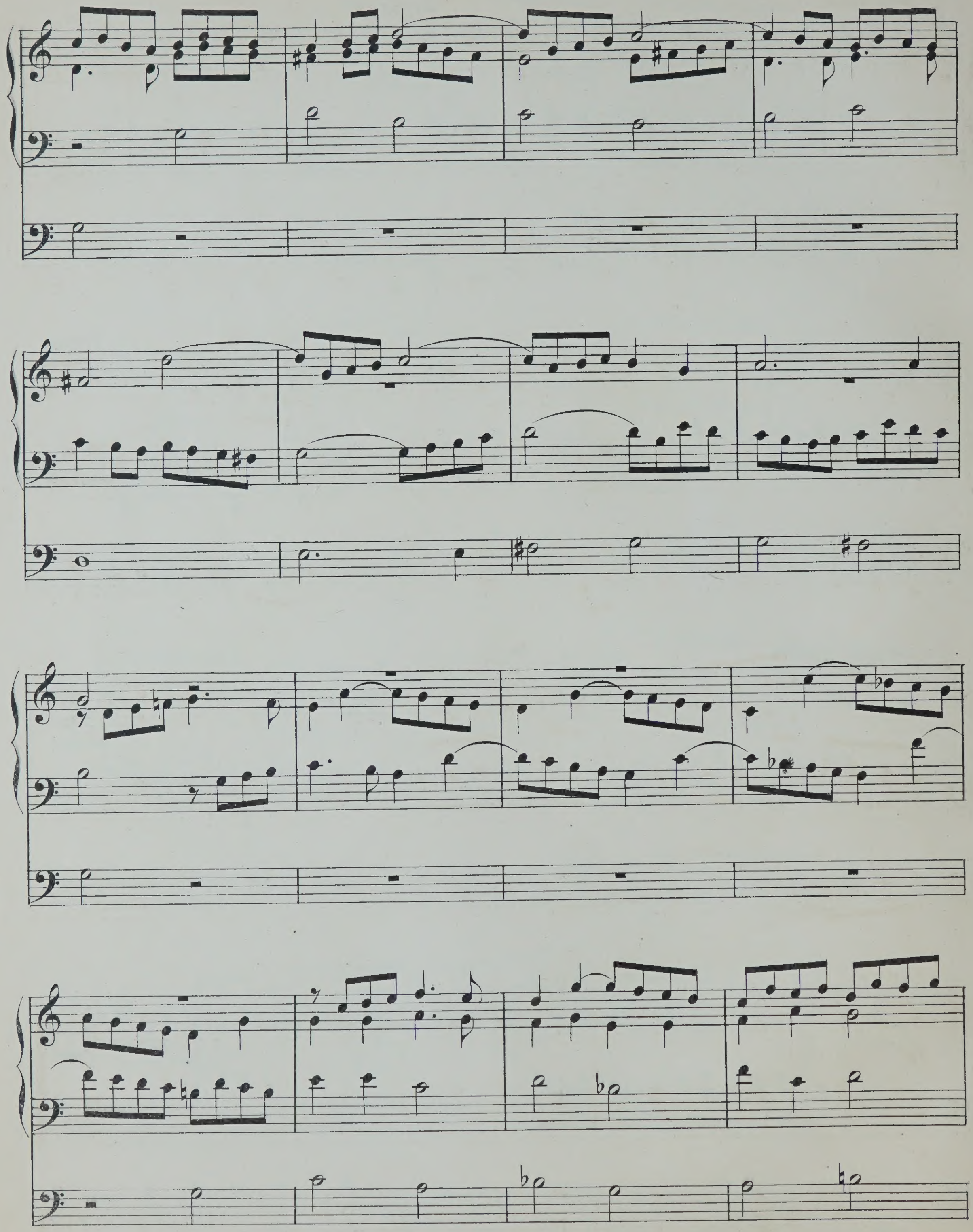




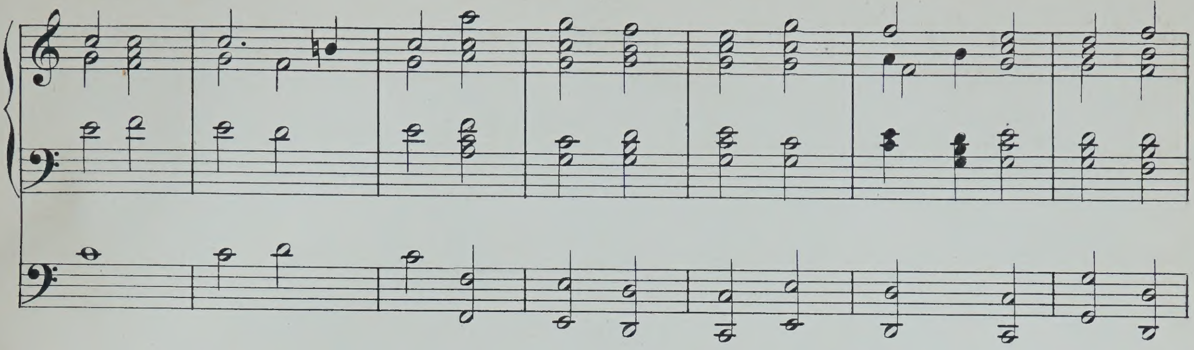

Add to Gt.
Gt Full Sw. open.

Full with all reeds.

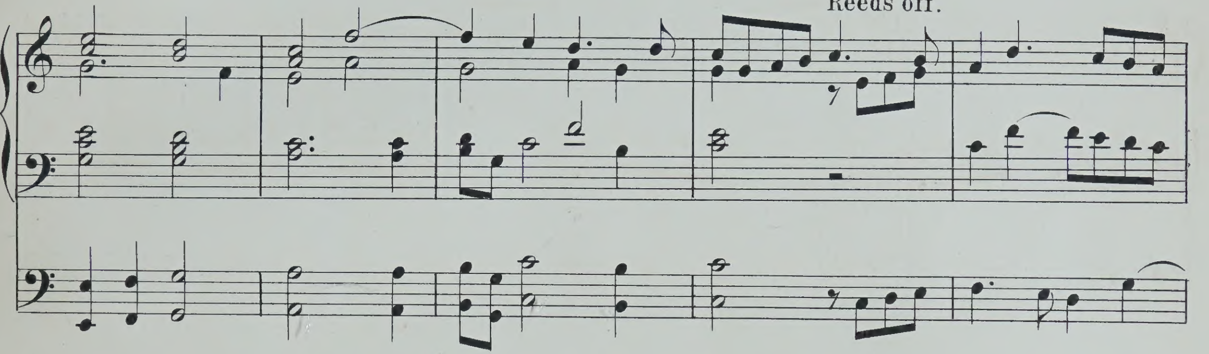


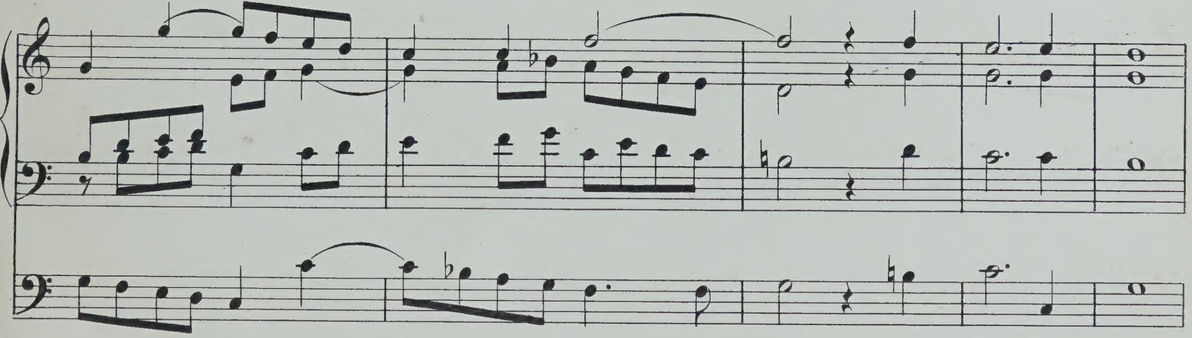


Add Reeds.

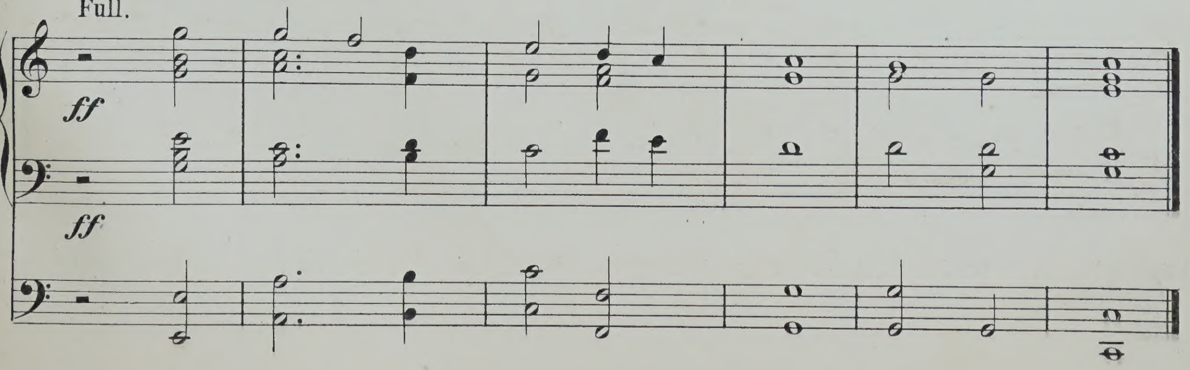


Reeds off.

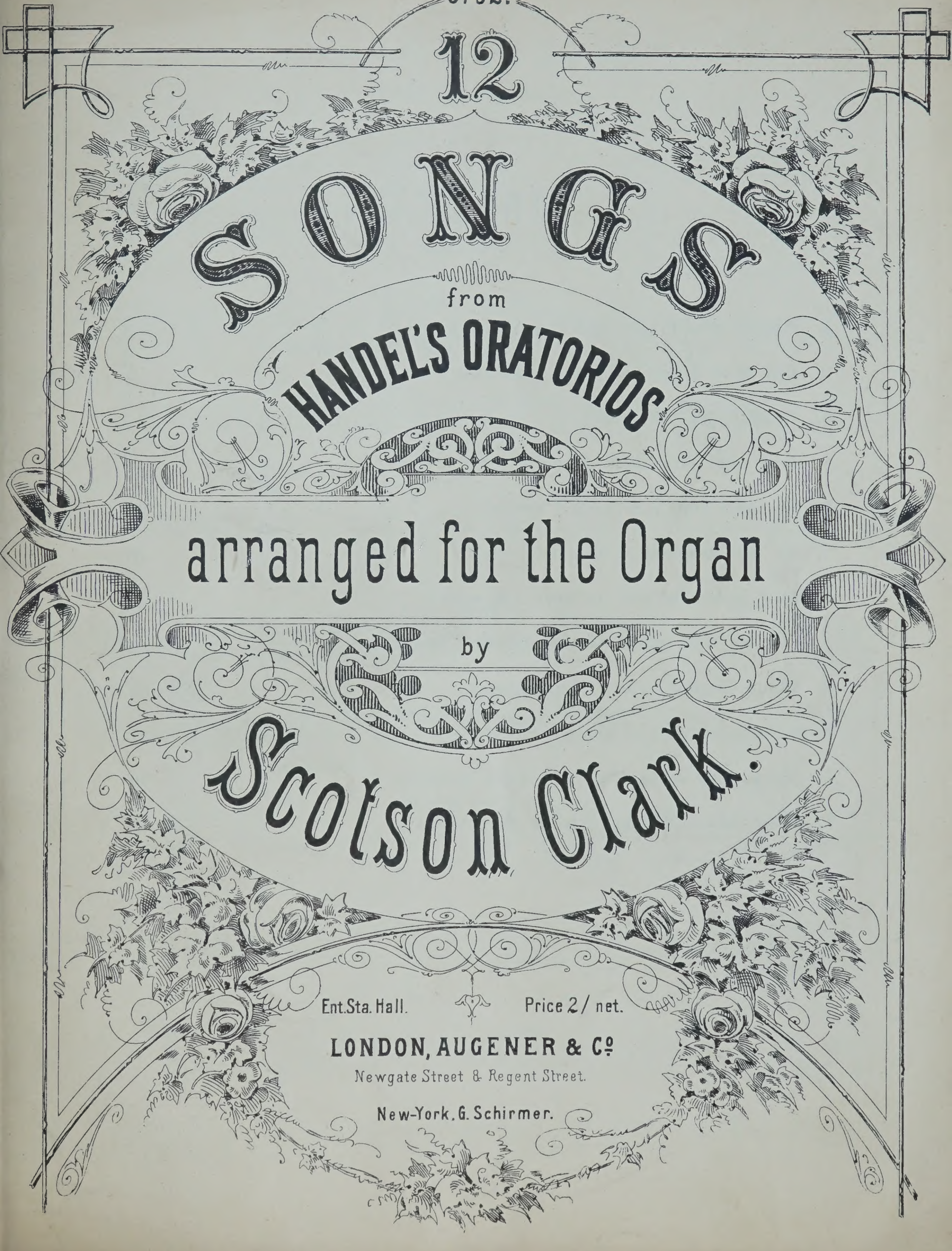




Full.



Augener & C°'s Edition.
8752.



# 12
# SONGS
from
HANDEL'S ORATORIOS
arranged for the Organ

by

Scotson Clark.

Ent.Sta.Hall. Price 2/ net.

LONDON, AUGENER & C°
Newgate Street & Regent Street.

New-York. G. Schirmer.

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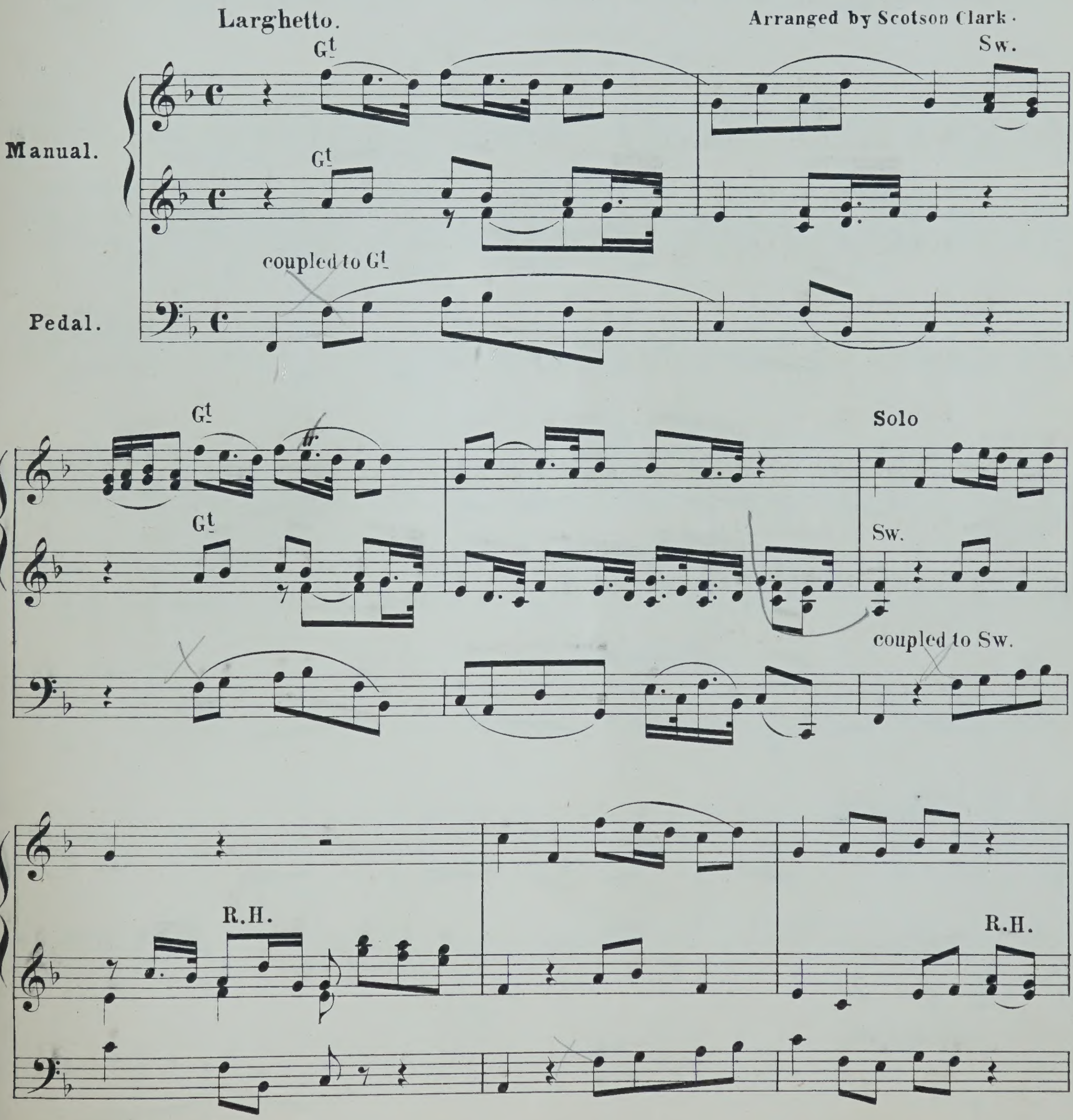
1.

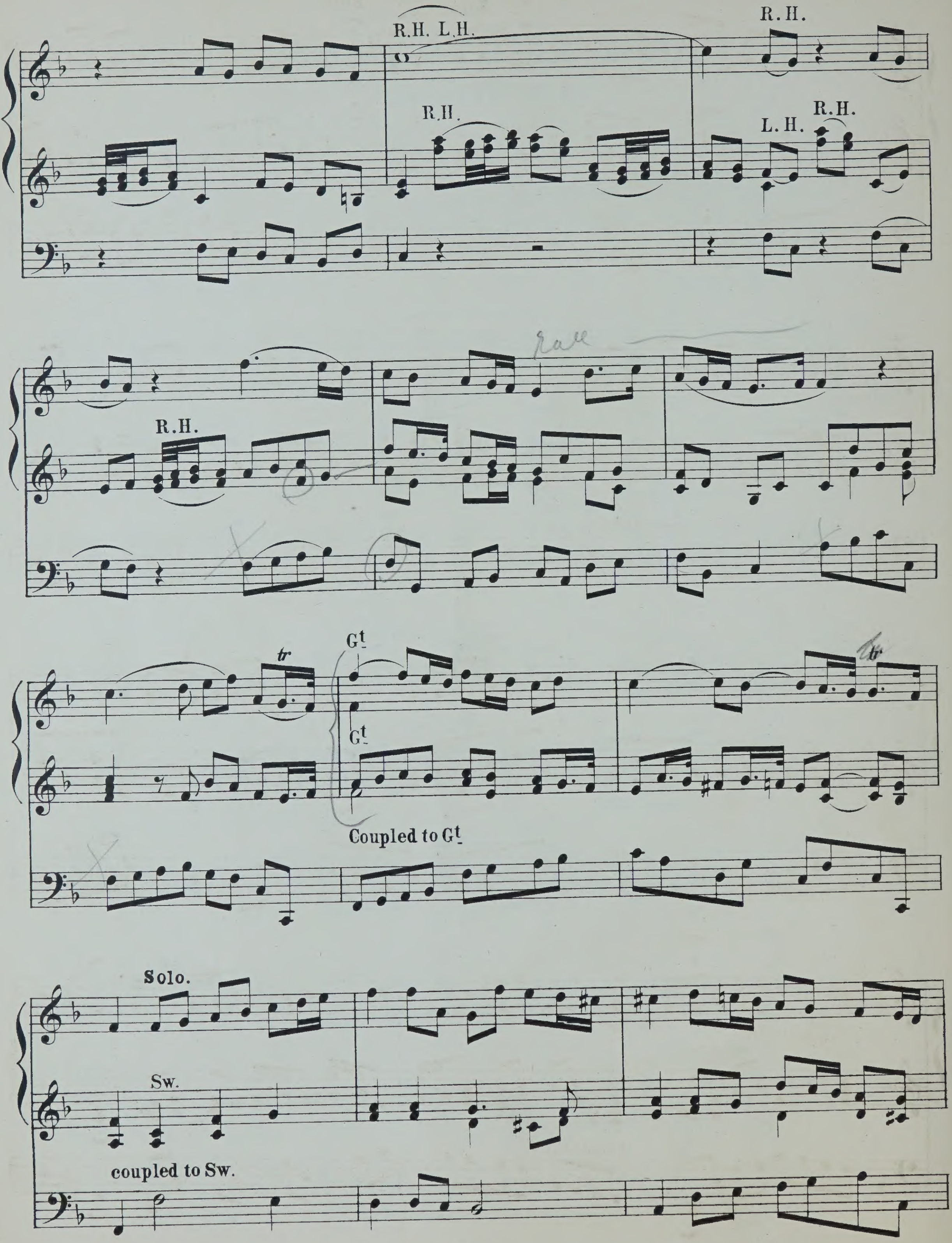
„Angels, ever bright and fair.“

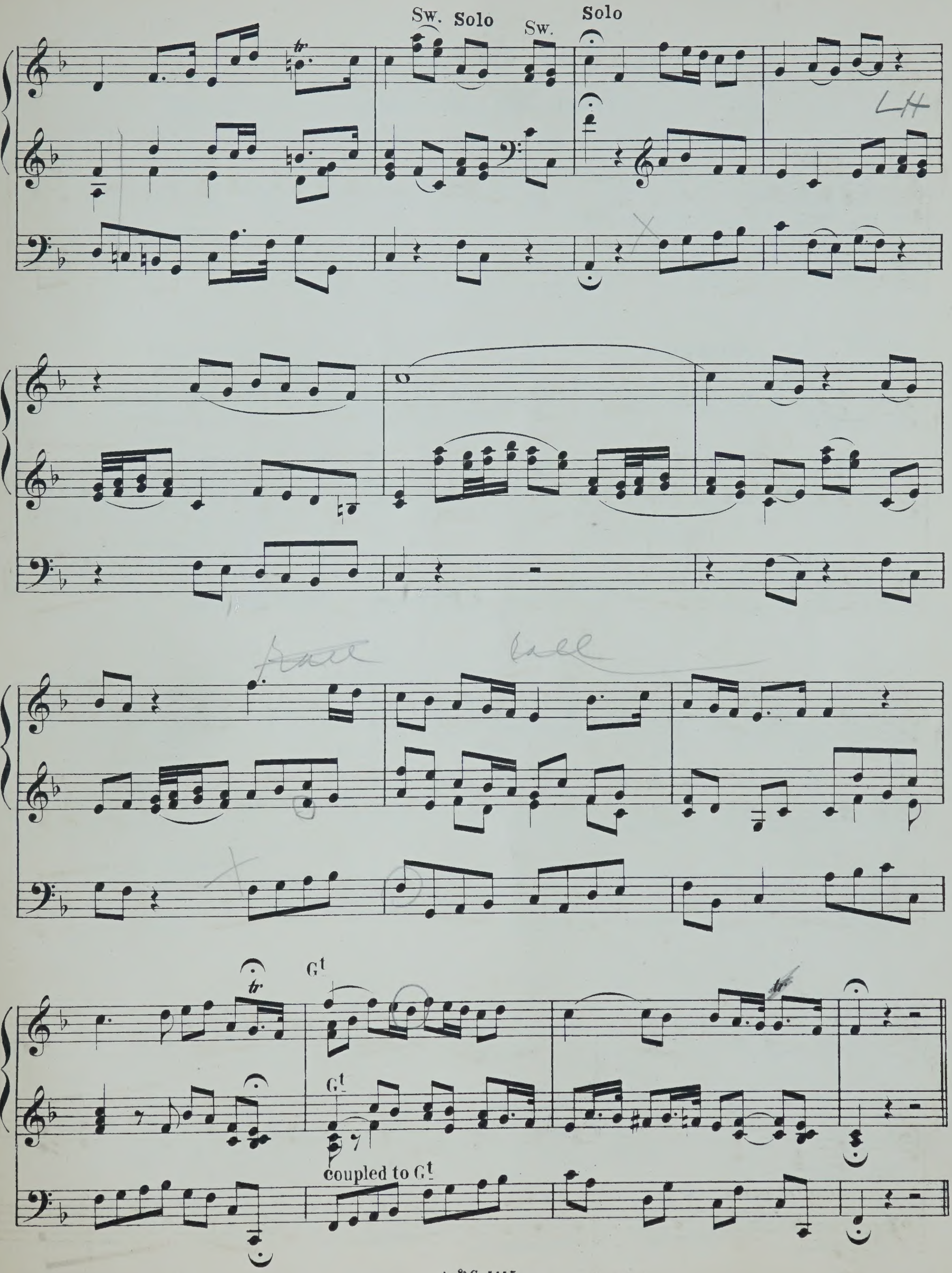
from "Theodora."

Great Org: Diapasons.
Swell Org: Diapasons, Principal & Hautboy.
Choir Org: Clarinet & Stop Diapason. (Solo.)
Pedal Org: 16 ft.

Arranged by Scotson Clark.


Larghetto.
Gt
Sw.
Manual.
Pedal.
coupled to Gt
Solo
coupled to Sw.
R.H.
R.H.

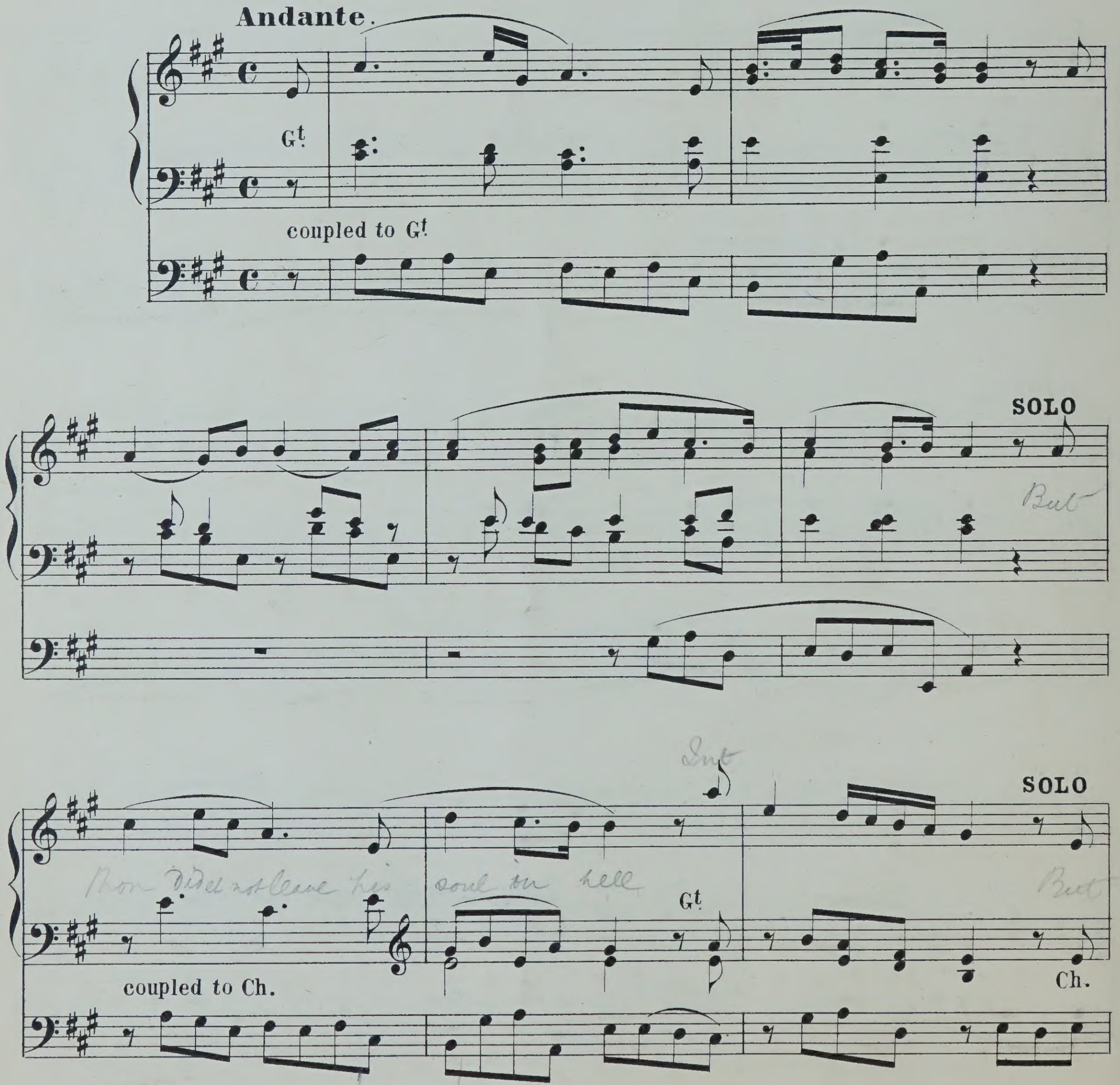

R.H. L.H.
R.H.
R.H.
L.H.
R.H.
R.H.
rall
tr
Gt
Gt
Coupled to Gt
tr
Solo.
Sw.
coupled to Sw.

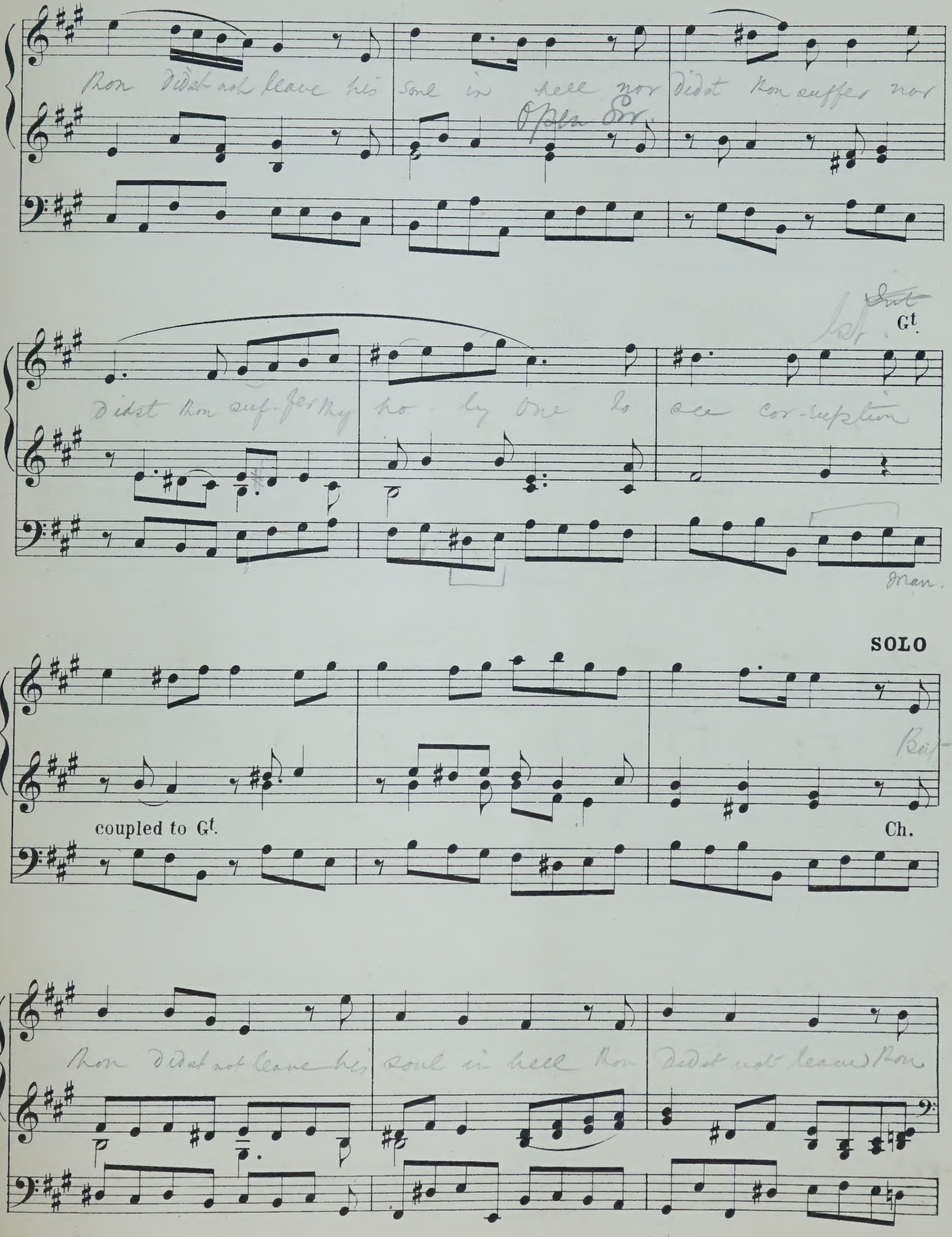

Sw.
Solo
Sw.
Solo
tr
LH
rall
rall
tr
Gt
Gt
coupled to Gt
tr

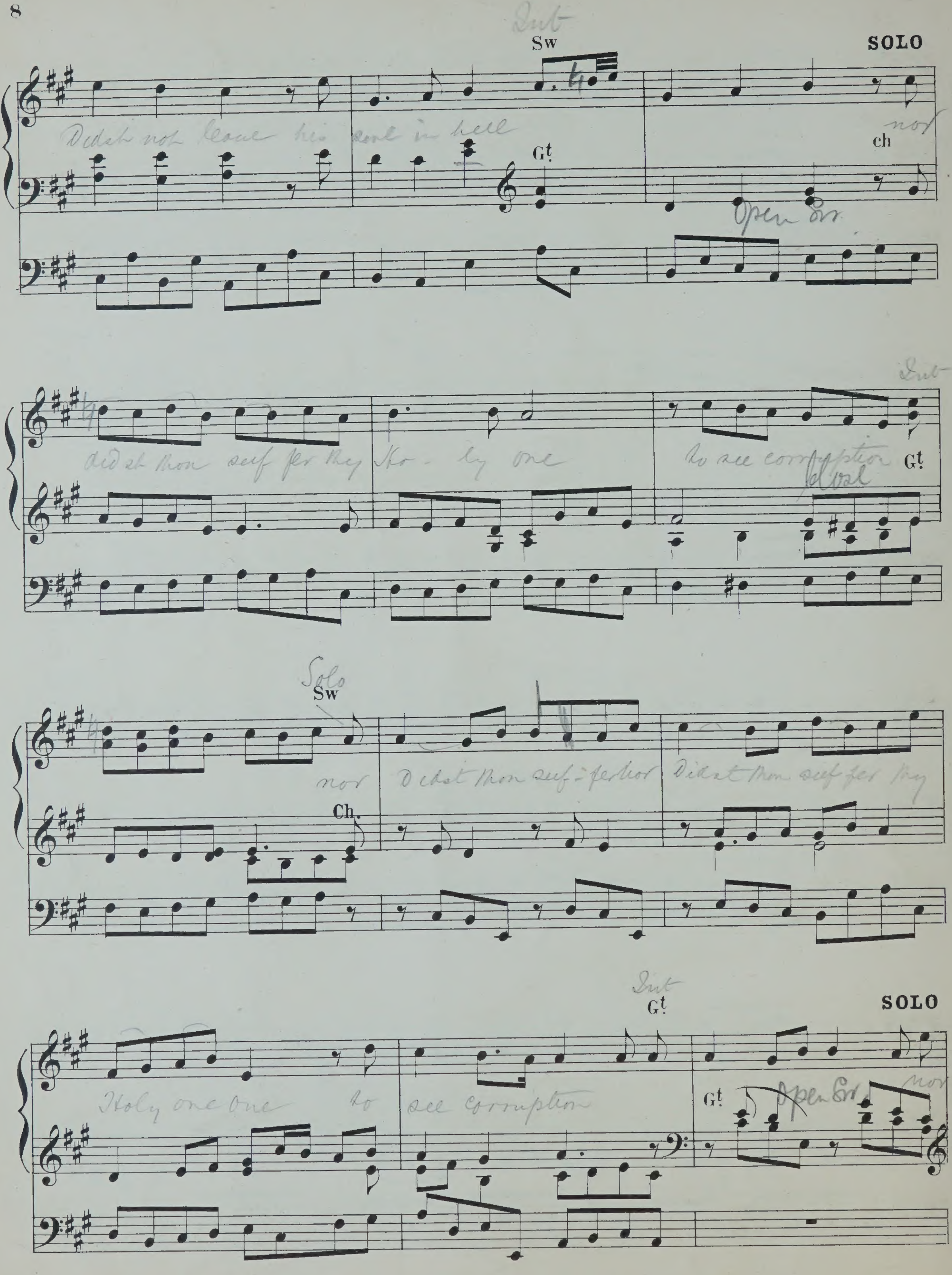
2.

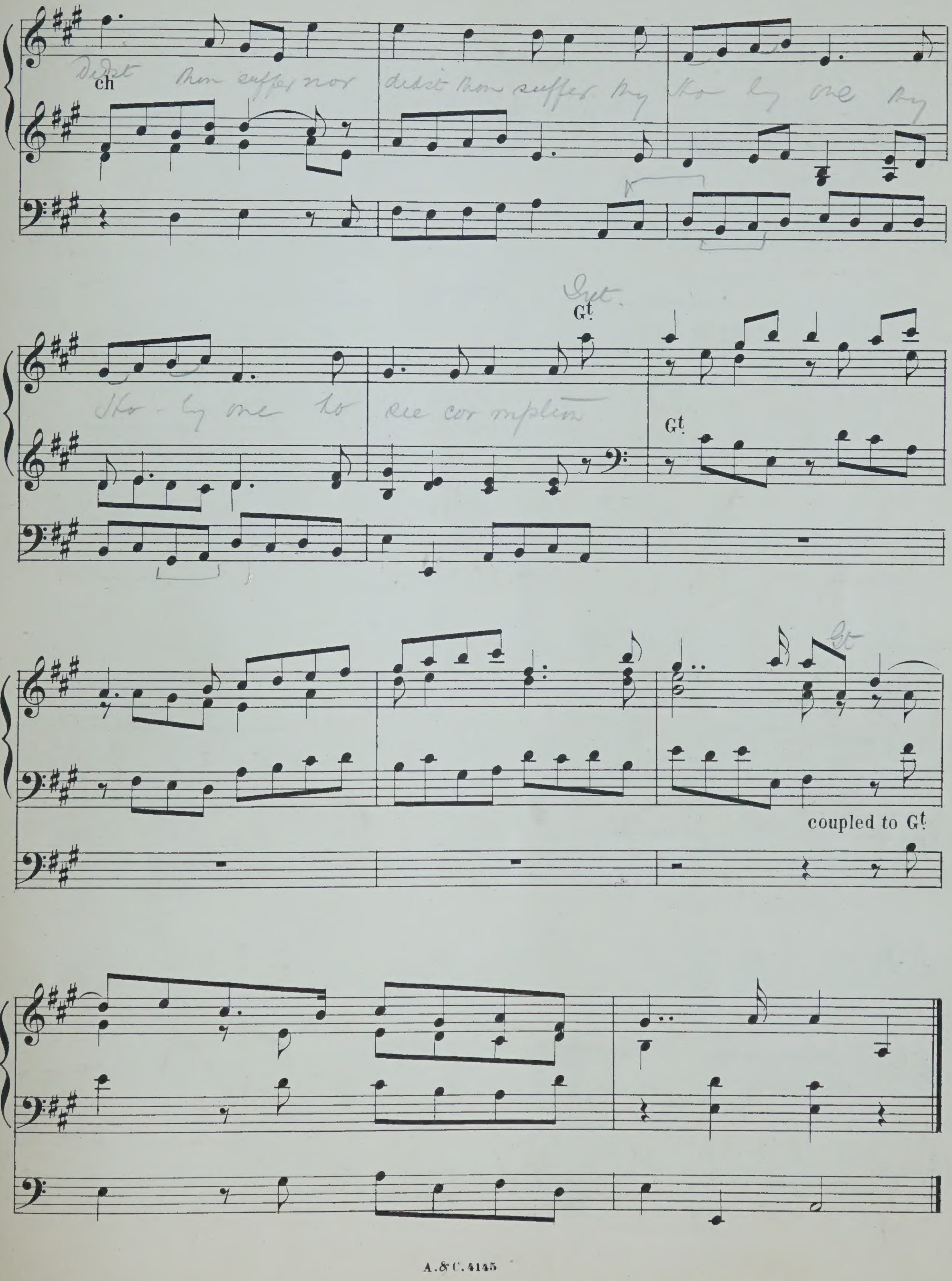
„But Thou didst not leave" from the „Messiah."

Great Org. Diapasons
Swell Org. Stop Diapason Hautboy (Solo)
Choir Org. Dulciana Stop Diapason.
Pedal Org. 16 ft.


Andante.
Gt.
coupled to Gt.
SOLO
But
Int
SOLO
Thou didst not leave his
soul in hell
Gt.
But
coupled to Ch.
Ch.


thou didst not leave his soul in hell nor didst thou suffer nor
Open Sw.
didst thou suffer thy Holy One to see corruption
Gt.
Man.
SOLO
coupled to Gt.
Ch.
thou didst not leave his soul in hell thou didst not leave thou


Dut
Sw
SOLO
Didst not leave his soul in hell
Gt.
ch
nor
Open Sw
Dut
Didst thou suffer thy Ho - ly one
to see corruption
Gt.
Vox
Solo
Sw
nor
Ch.
Didst thou suffer thy
Didst thou suffer thy
Holy one One to
see corruption
Dut
Gt.
SOLO
Gt.
Open Sw
nor

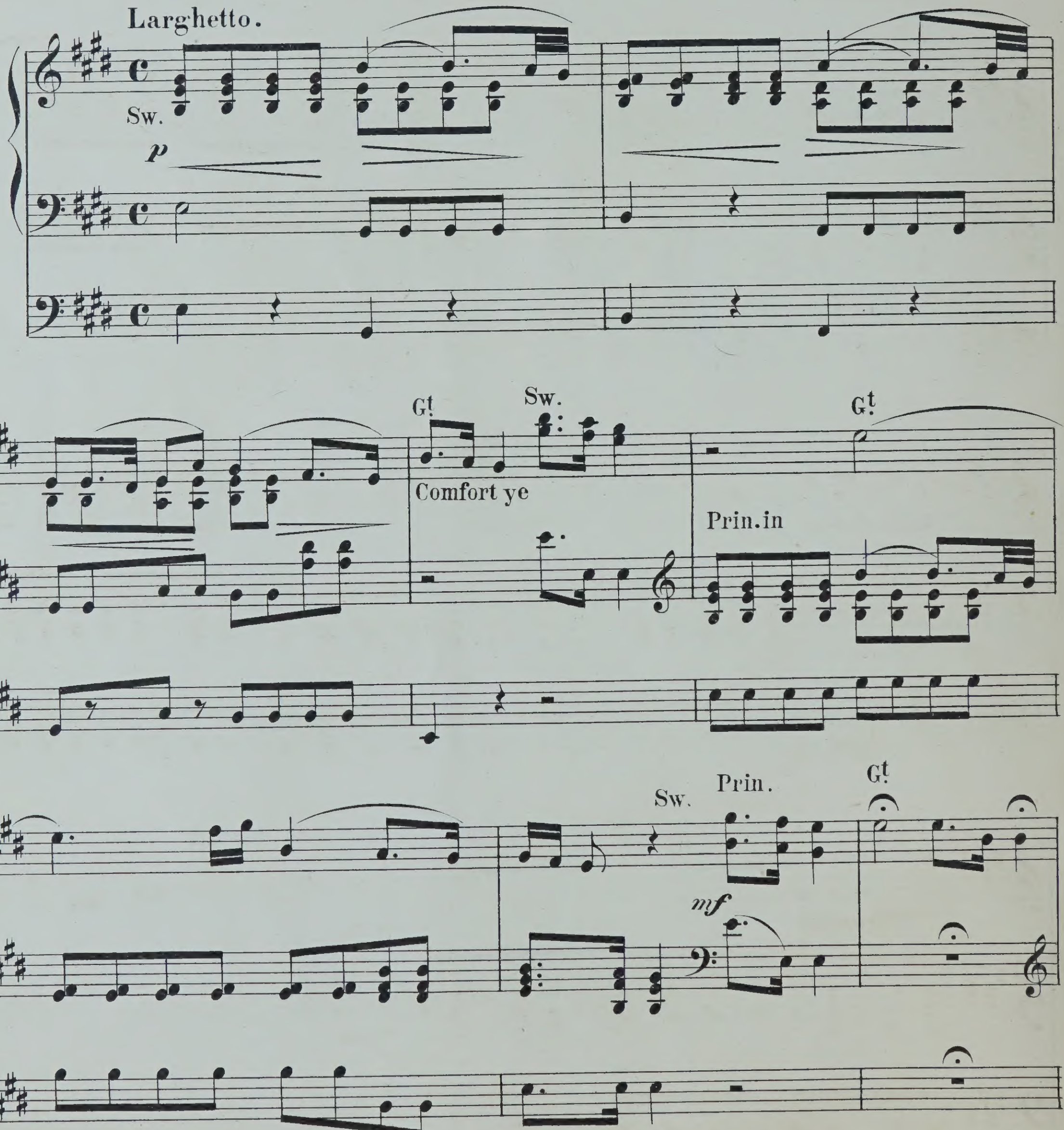

Didst thou suffer nor
ch
didst thou suffer thy
Ho - ly one thy
Ho - ly one to
see cor mption
Gt.
Gt.
Gt.
Gt
coupled to Gt.

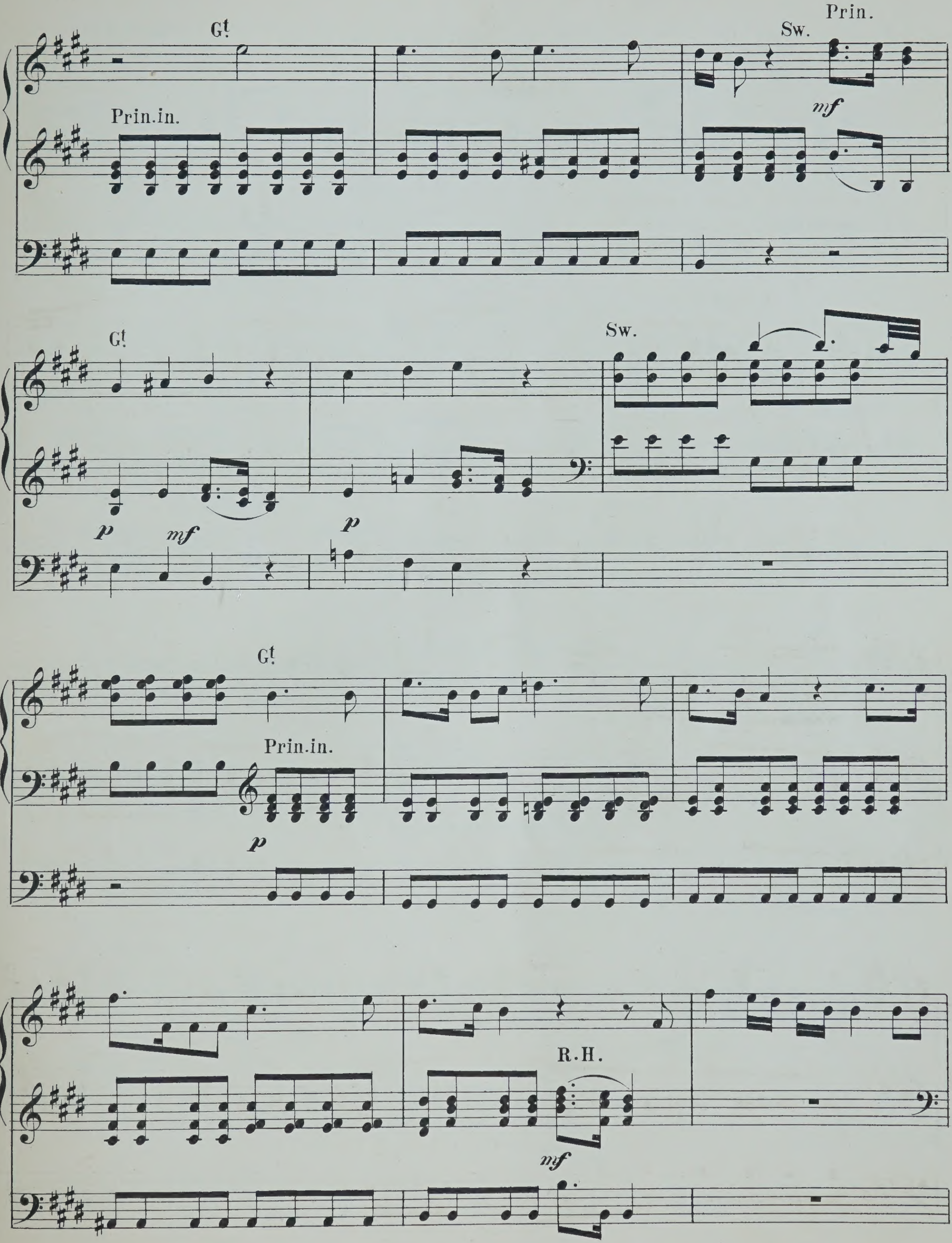
3.

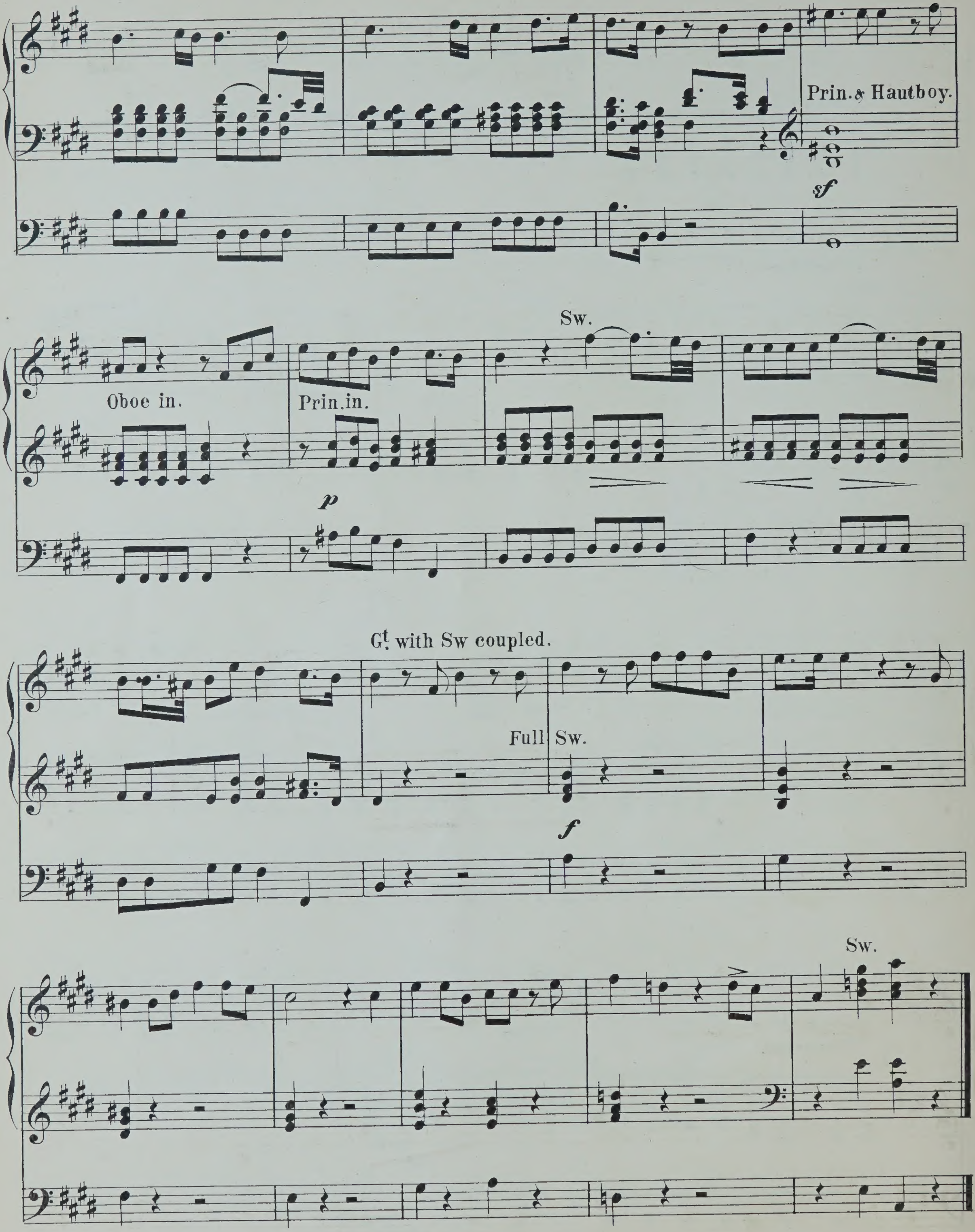
„Comfort ye“

from the „Messiah“

Great Org. Open Diapason. (Solo.)
Swell Org. Diapasons Principal.
Pedal Org. 16 ft. coupled to Sw.


Larghetto.
Sw.
p
Gt.
Sw.
Comfort ye
Gt.
Prin. in
Sw.
Prin.
Gt.
mf


Gt
Prin.
Sw.
mf
Prin.in.
Gt
Sw.
p
mf
p
Gt
Prin.in.
p
R.H.
mf

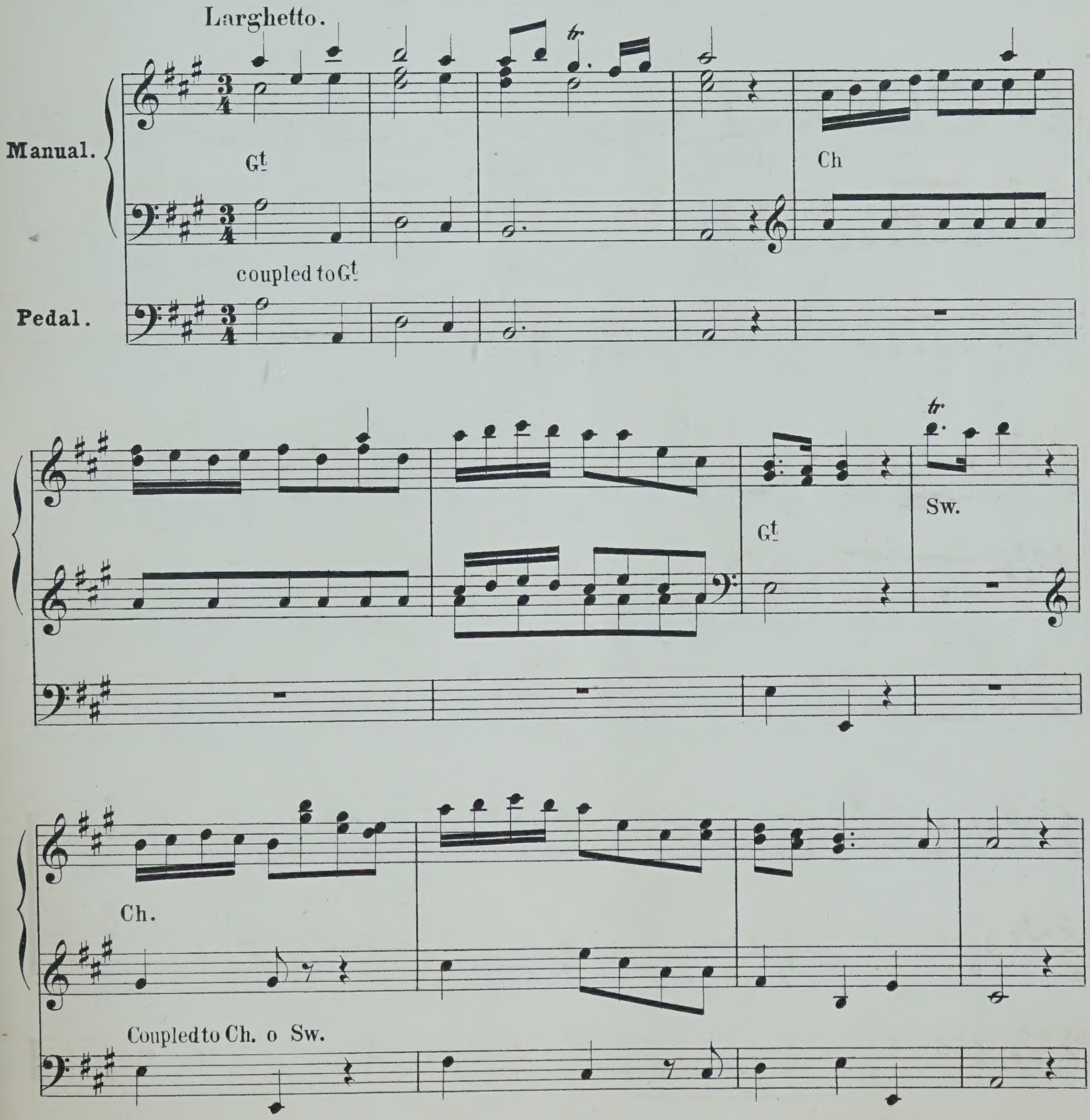

Prin. & Hautboy.
sf
Oboe in.
Prin.in.
Sw.
p
Gt. with Sw coupled.
Full
Sw.
f
Sw.

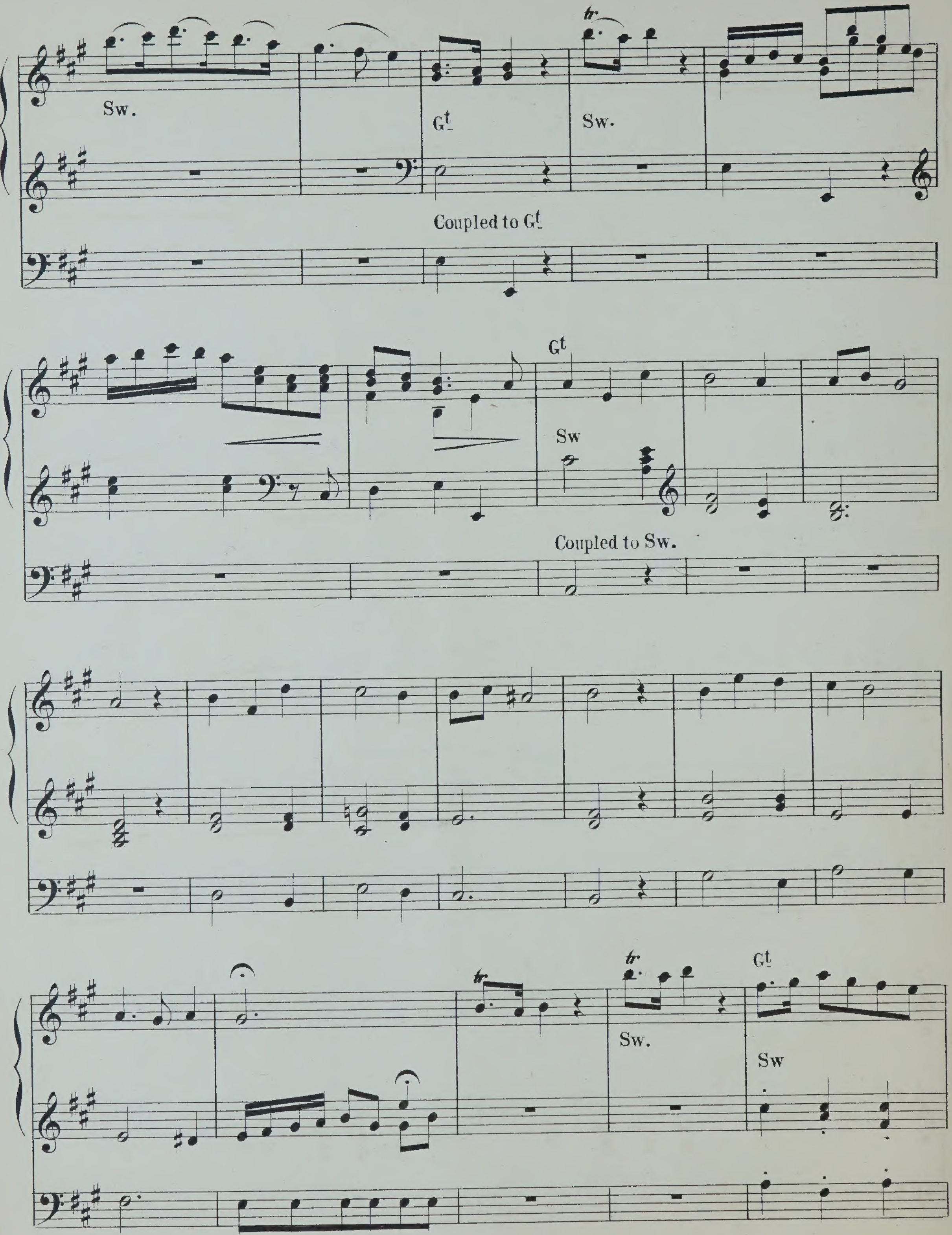
4.

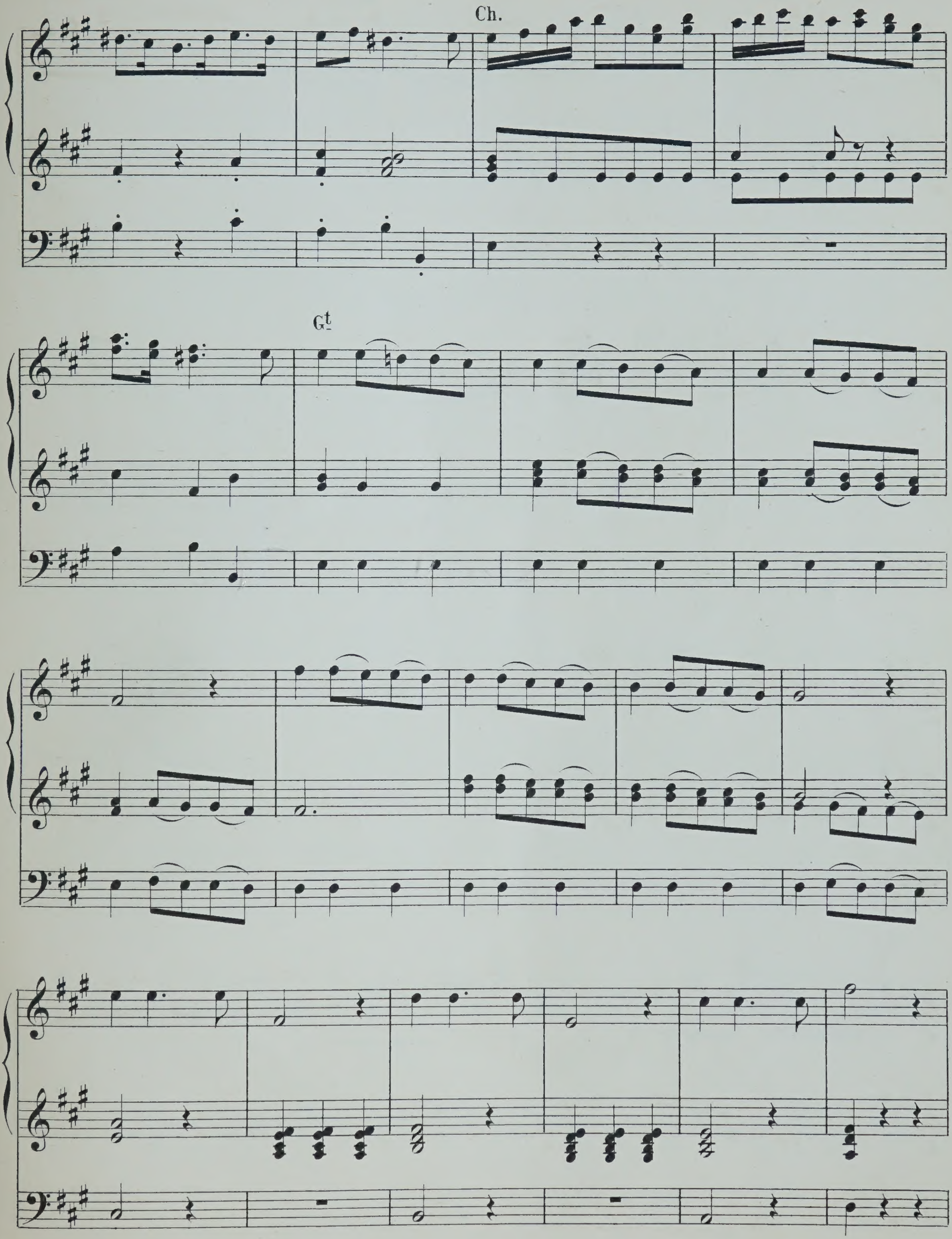
„Fell rage and black despair."

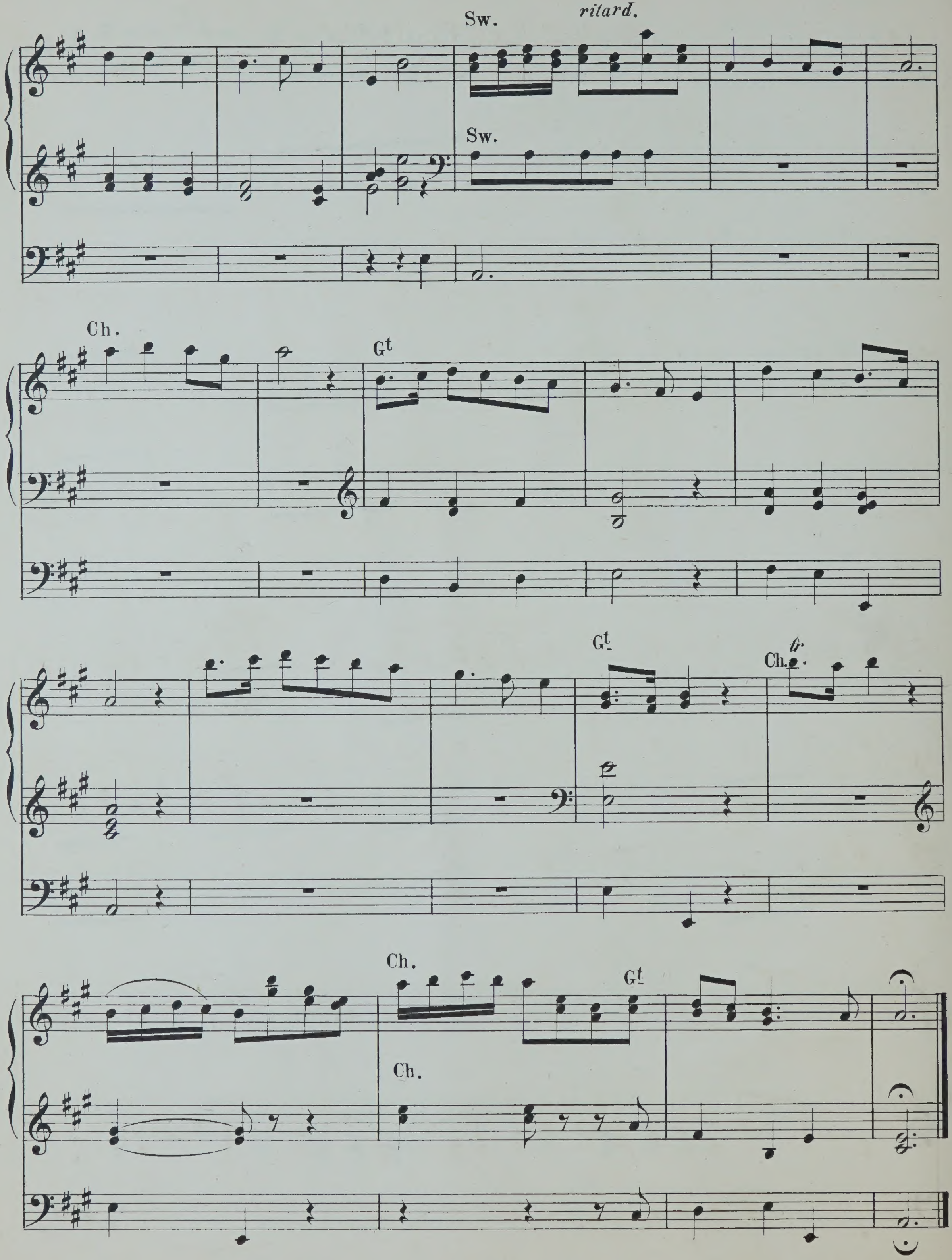
from „Saul."

Great Org: Diapasons. (Solo)
Choir Org: 8 ft & 4 ft flutes.
Swell Org: Diapasons & one reed.
Pedal Org: 16 ft.


Larghetto.
Manual.
Pedal.
Gt
Ch
coupled to Gt
tr
Gt
Sw.
Ch.
Coupled to Ch. o Sw.


Sw.
Gt.
Sw.
Coupled to Gt.
Gt
Sw
Coupled to Sw.
tr
tr
tr
Sw.
Gt.
Sw


Ch.
G^t


Sw.
ritard.
Sw.
Ch.
Gt
Gt
tr
Ch.
Ch.
Gt
Ch.

5.

„He shall feed His flock“

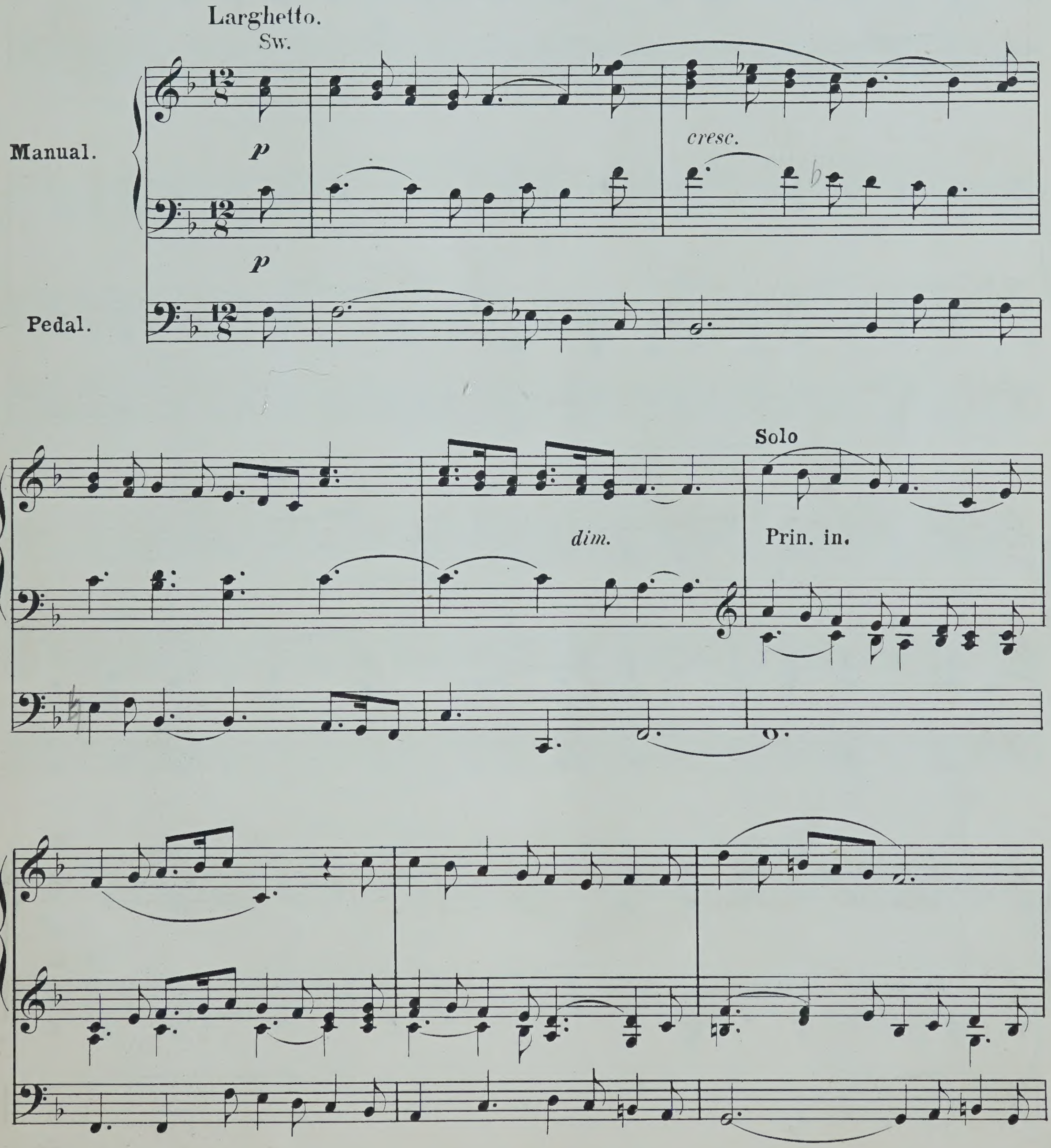
from the „ Messiah“

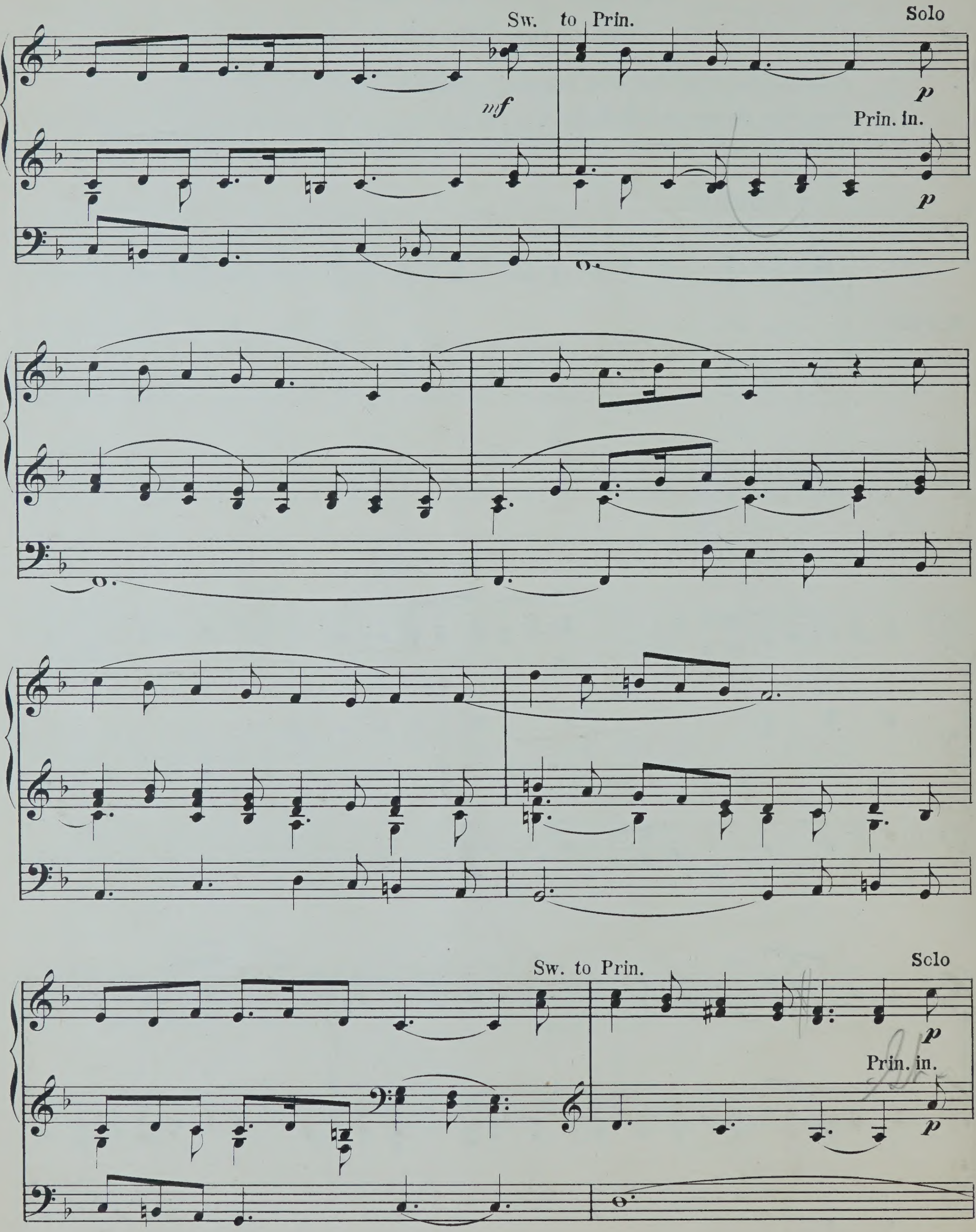
Fl. Har.

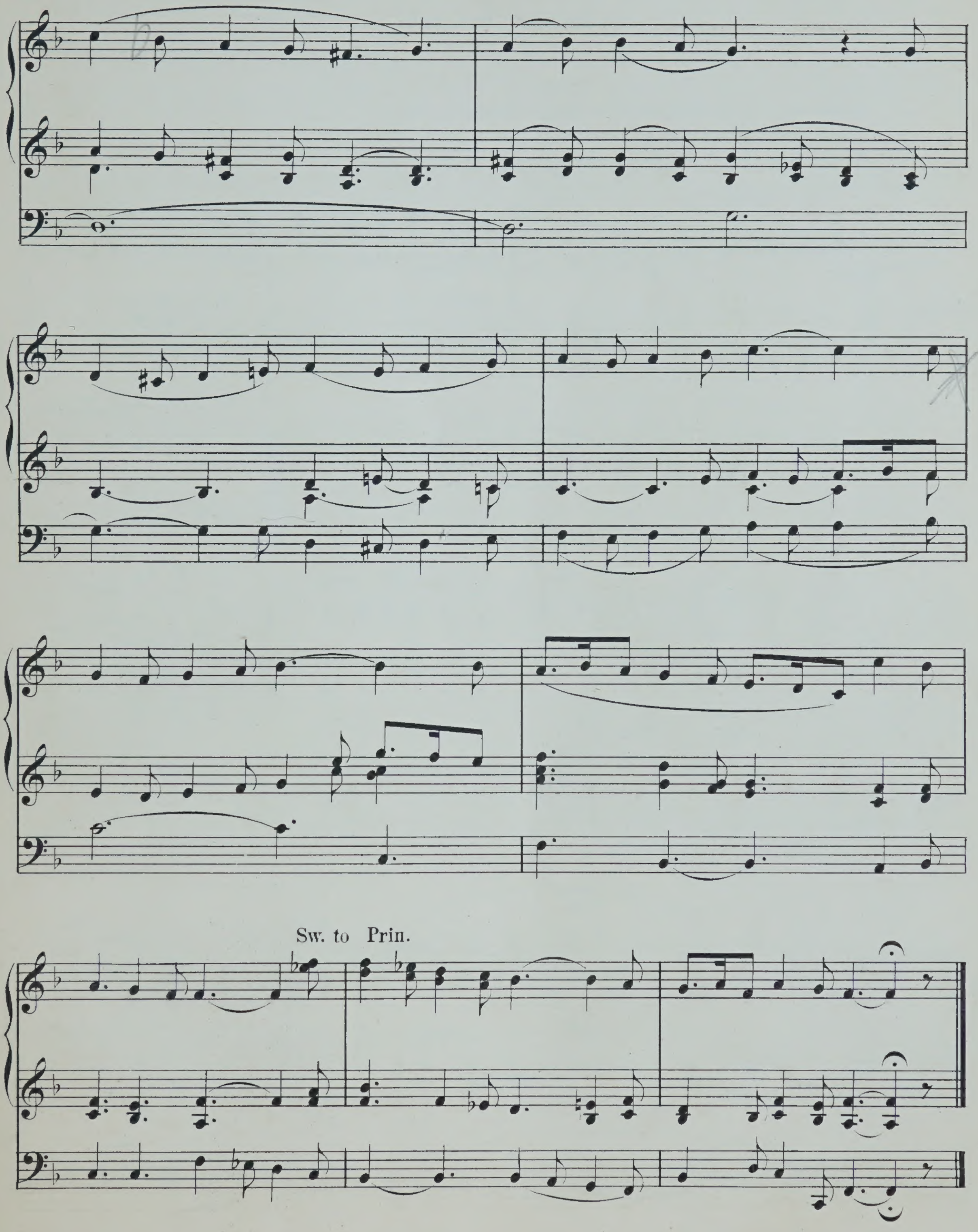
Great Org:(or Choir) Solo. Stop Diapason or ~~Clarabella~~. ~~coup to Gr.~~

Swell Org: Diapasons & Principal.

Pedal Org: 16 ft ~~with Sw.~~ coupled. coup to Ch. (Dul ~~[illegible]~~)


Larghetto.
Sw.
Manual.
Pedal.
p
p
cresc.
dim.
Solo
Prin. in.


Sw. to Prin.
Solo
mf
p
Prin. in.
p
Sw. to Prin.
Solo
p
Prin. in.
p

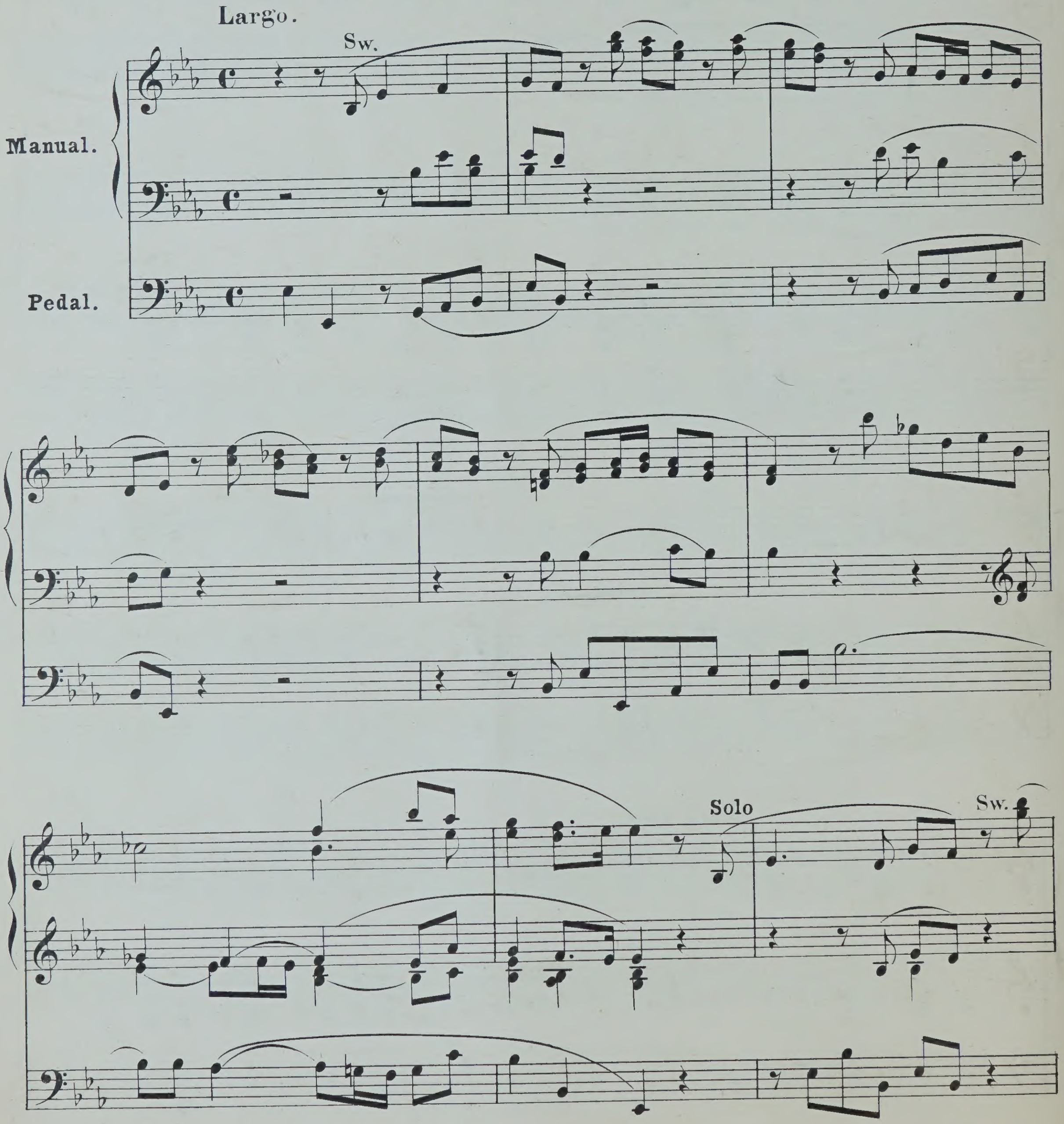

Sw. to Prin.

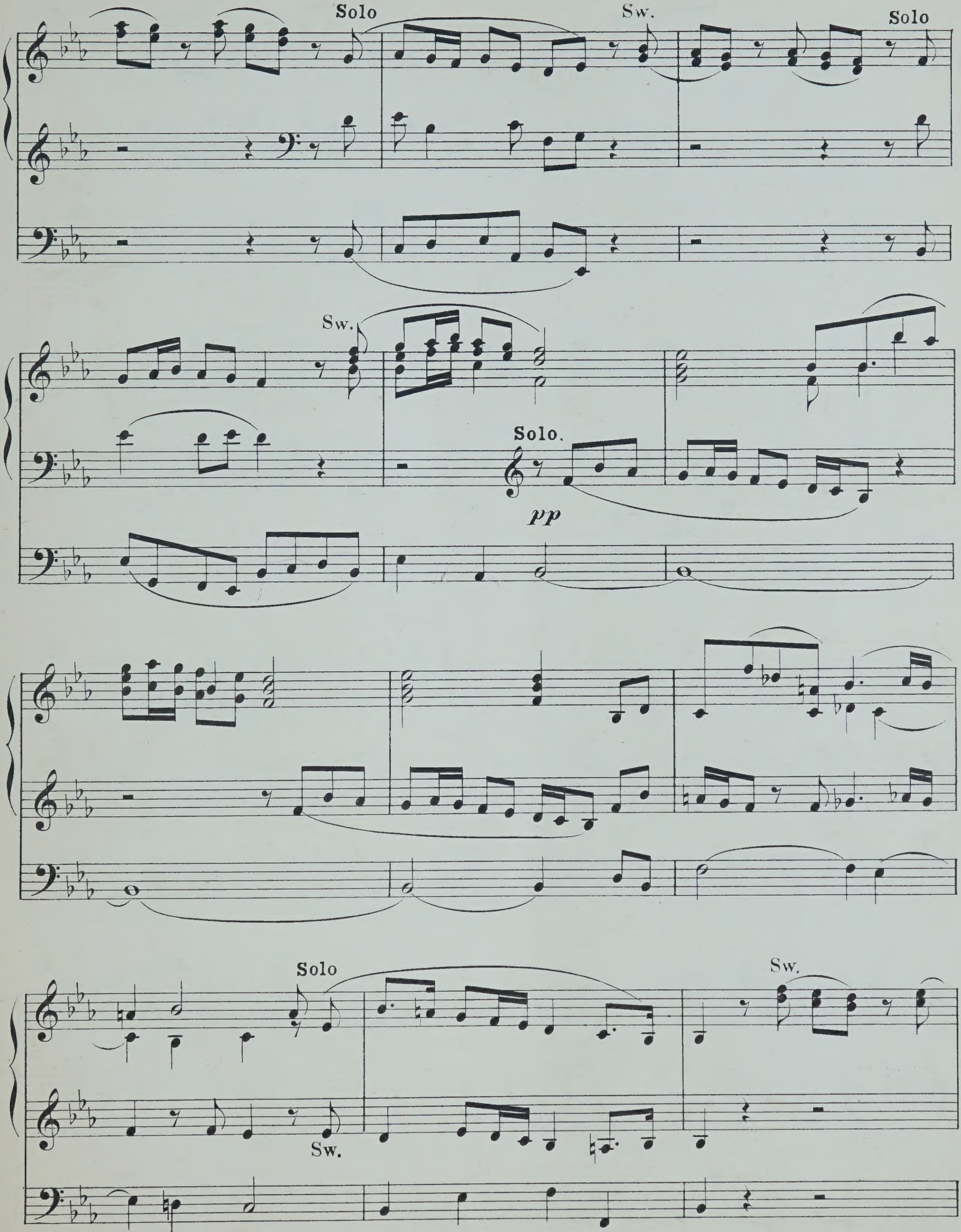
6.

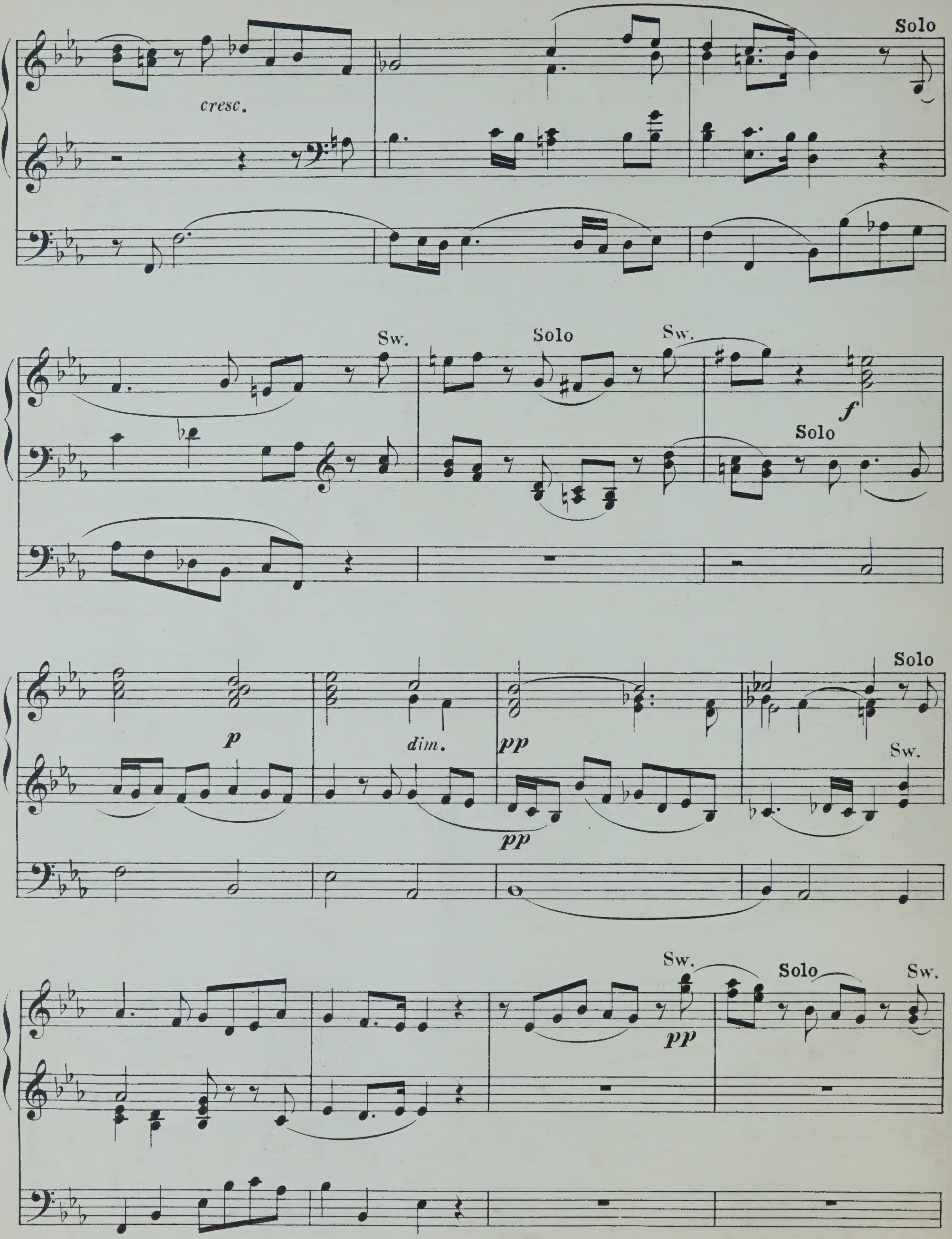
„He was despised.“

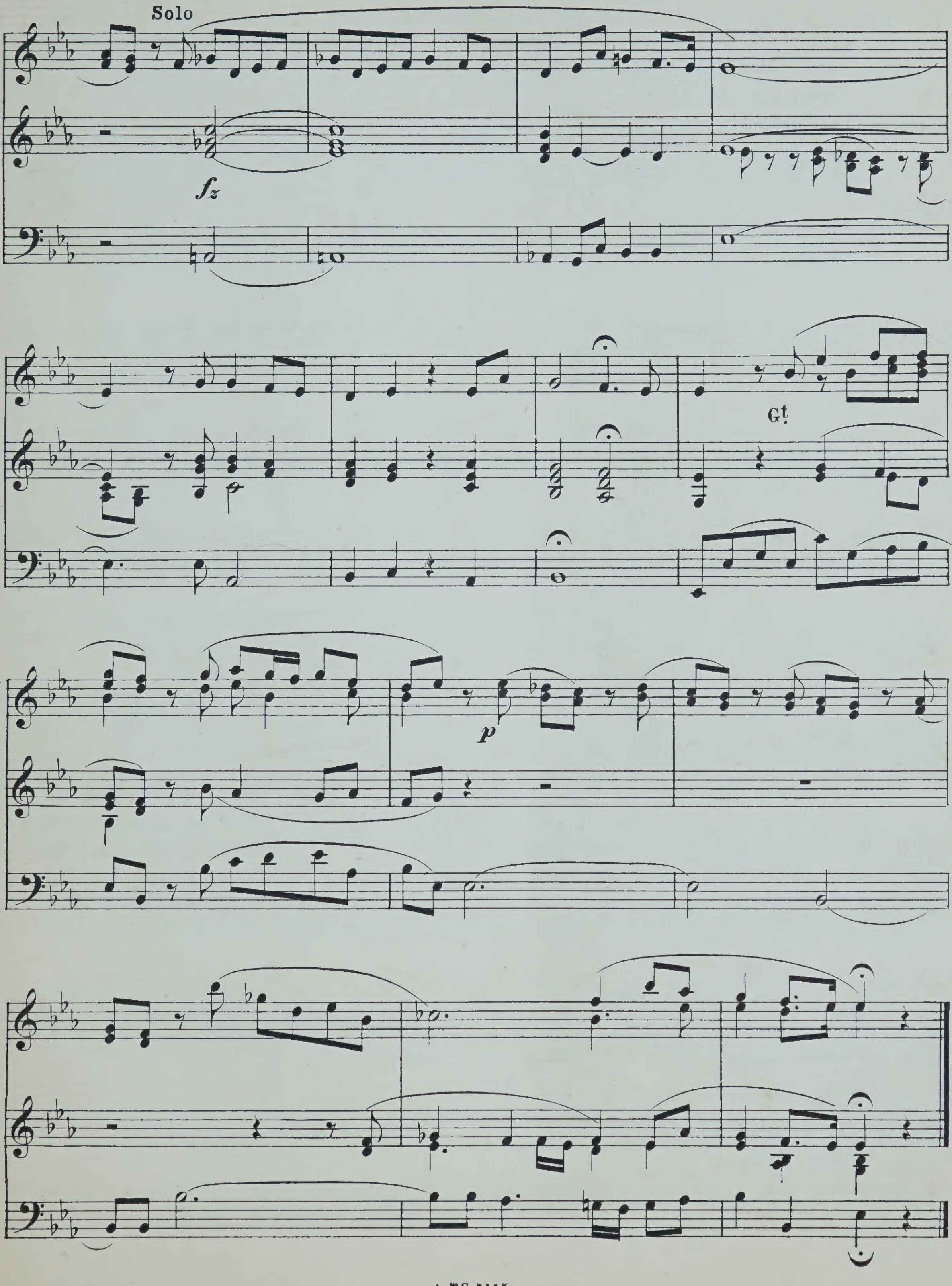
from the „Messiah.“

Great Org: Stop Diapason_or Choir_Clarabella_(Solo.)
Swell Org: Diapasons & Principal.
Pedal Org: 16 ft coupled to Sw.


Largo.
Sw.
Manual.
Pedal.
Solo
Sw.


Solo
Sw.
Solo
Sw.
Solo.
pp
Solo
Sw.
Sw.


Solo
cresc.
Sw.
Solo
Sw.
Solo
f
p
dim.
pp
pp
Solo
Sw.
Sw.
pp
Solo
Sw.


Solo
fz
Gt.
p

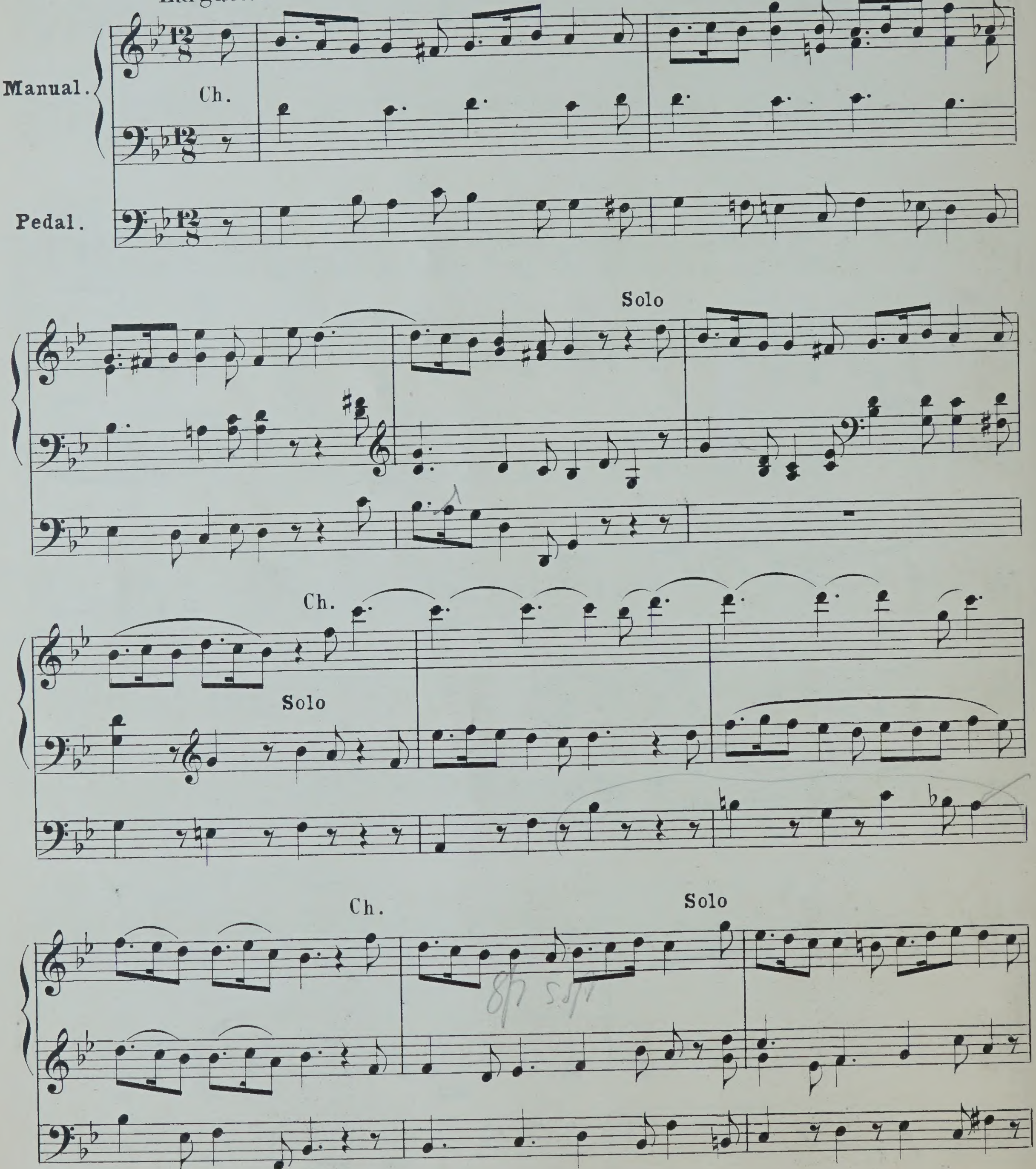
7.

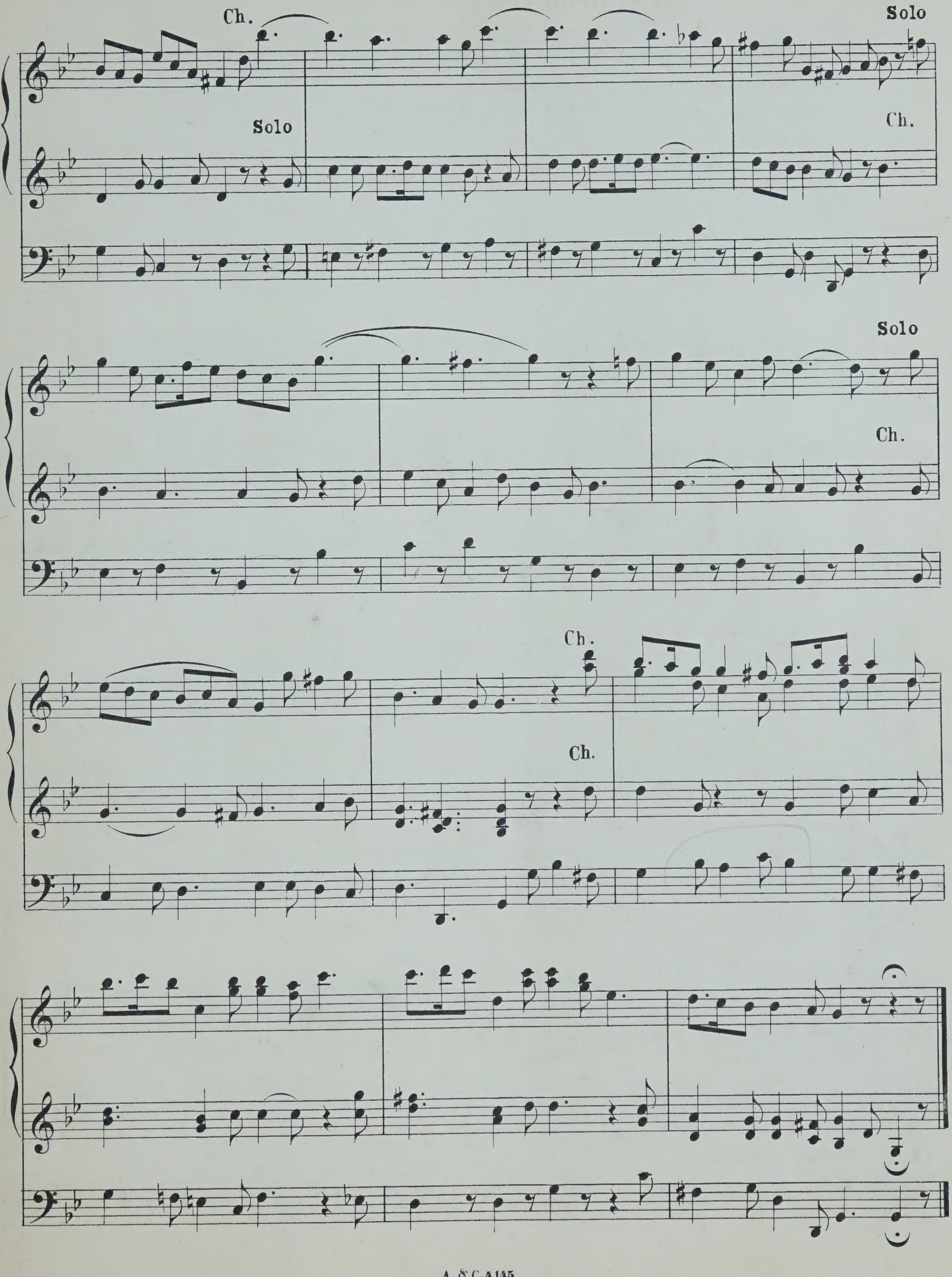
„How beautiful are the feet“

from the „Messiah“

Swell Org: Stop Diapason & Hautboy. (Solo.)
Choir Org: Dulciana & Stop Diapason.
Pedal Org: 16 ft. & 8 ft.

Larghetto.


Manual.
Ch.
Pedal.
Solo
Ch.
Solo
Ch.
Solo

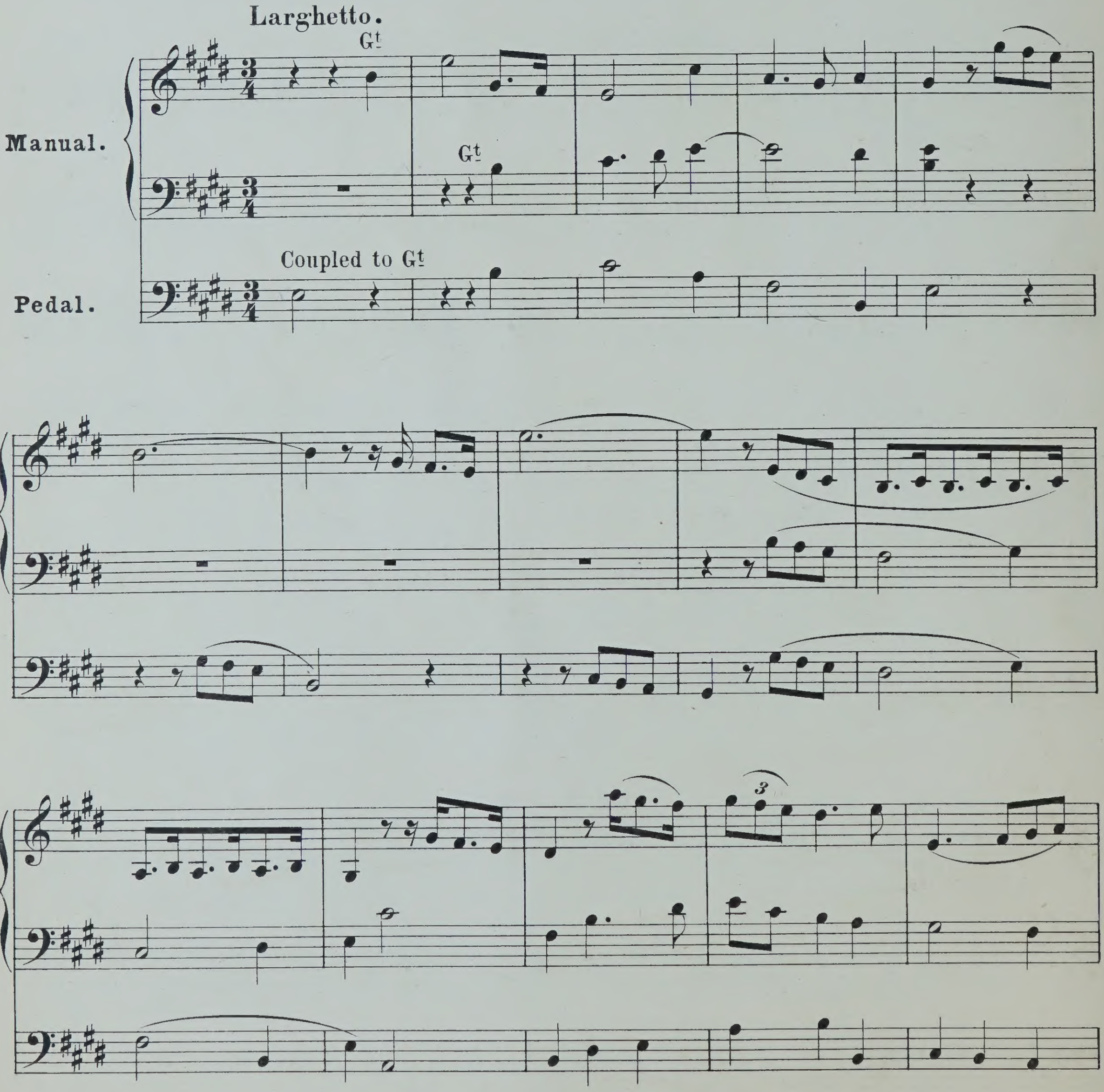

Ch.
Solo
Solo
Ch.
Solo
Ch.
Ch.
Ch.

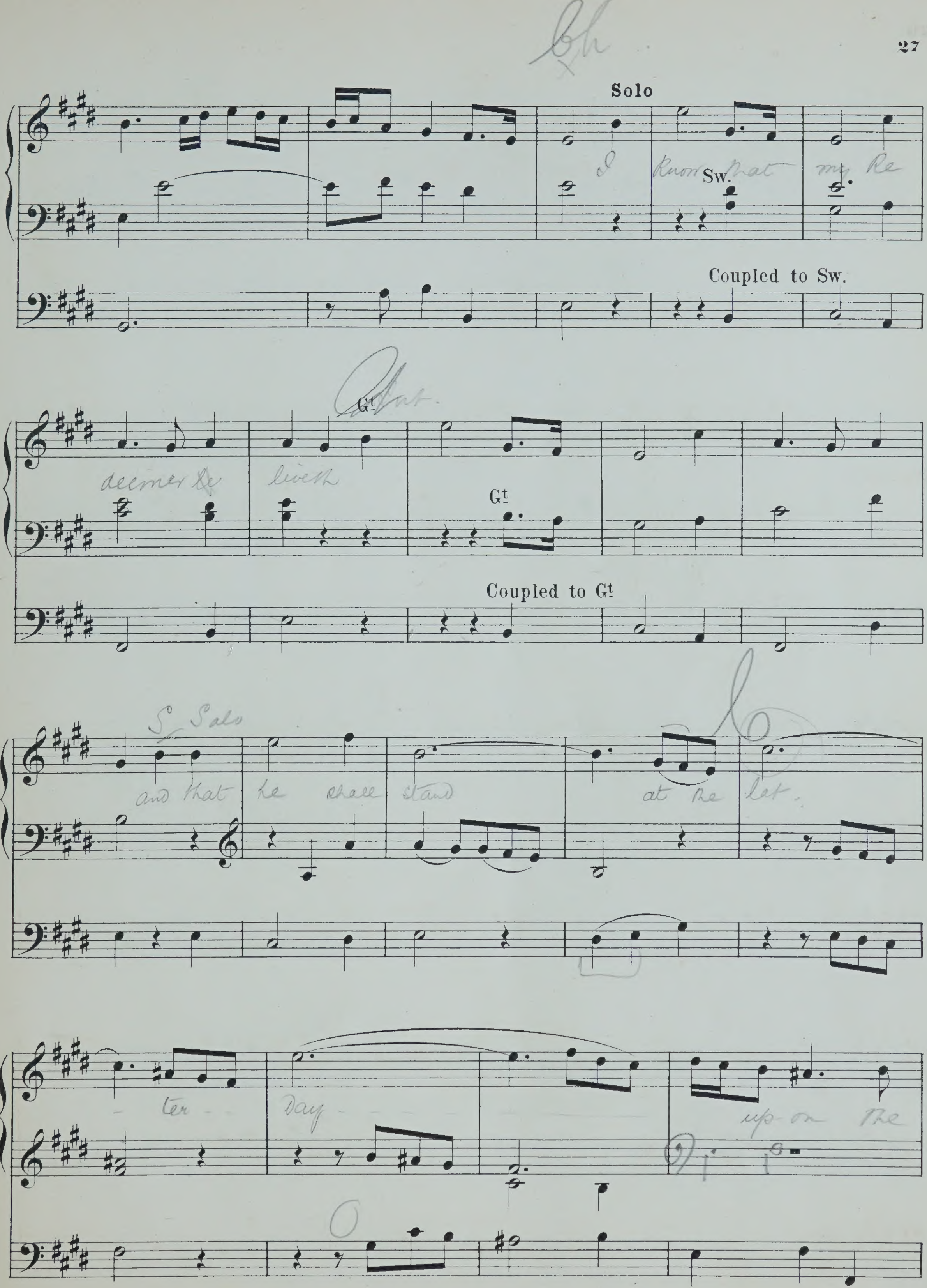
8.

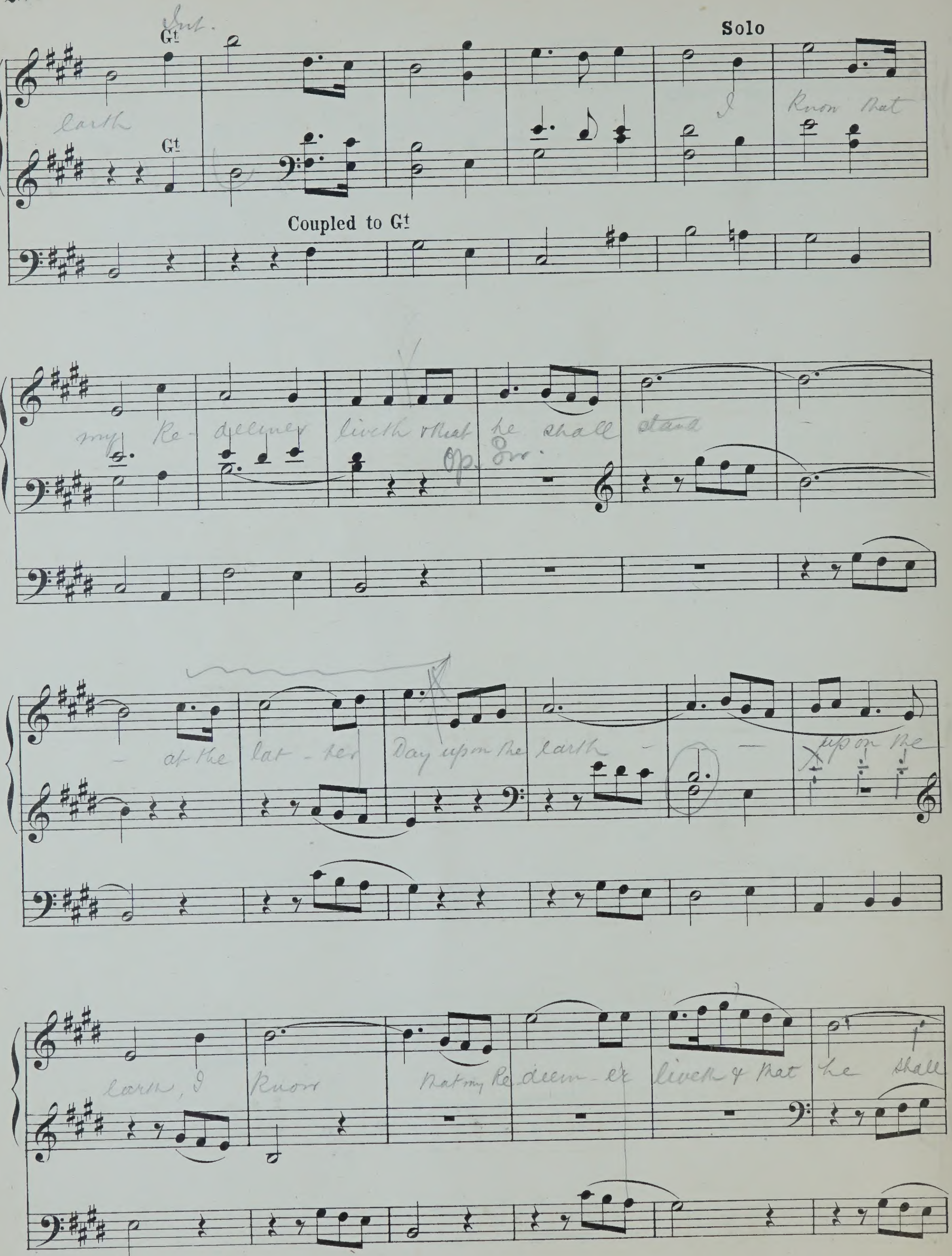
„I know that my Redeemer liveth.“

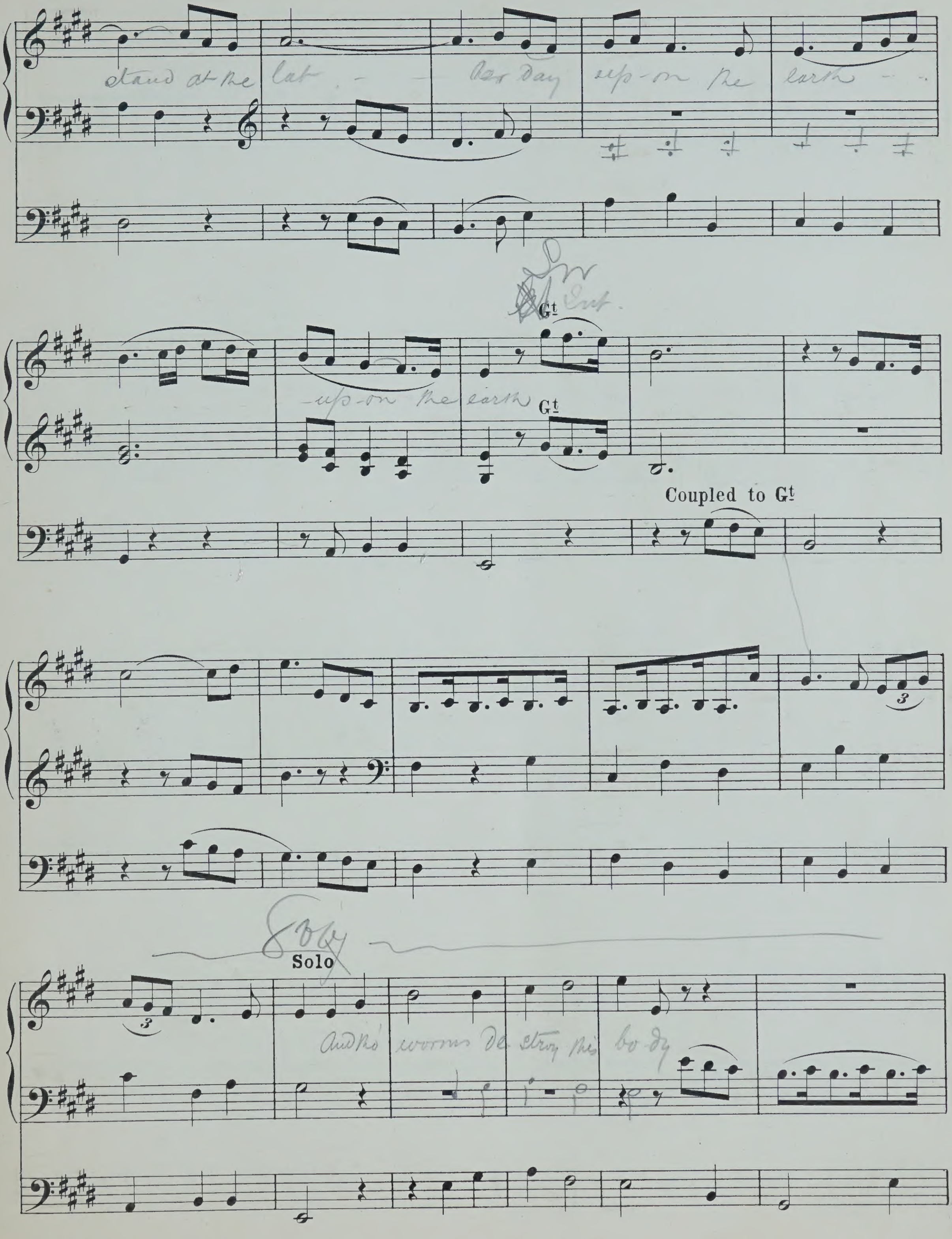
from the „Messiah.“

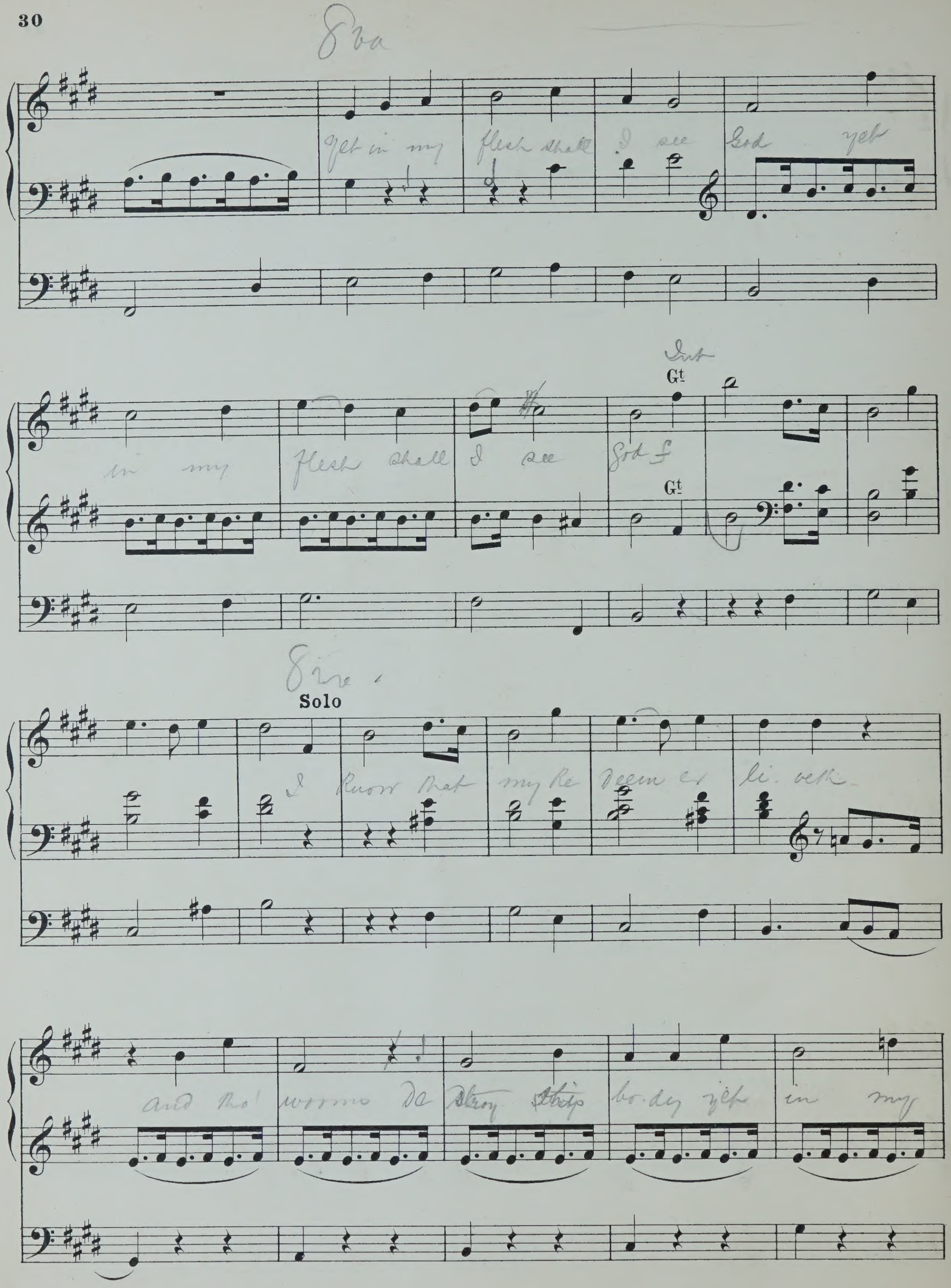
Great Org: Diapasons.
Swell Org: Diapasons & Principal.
Choir Org: Clarinet & Stop Diapason. (Solo.)
Pedal Org: 16 ft.

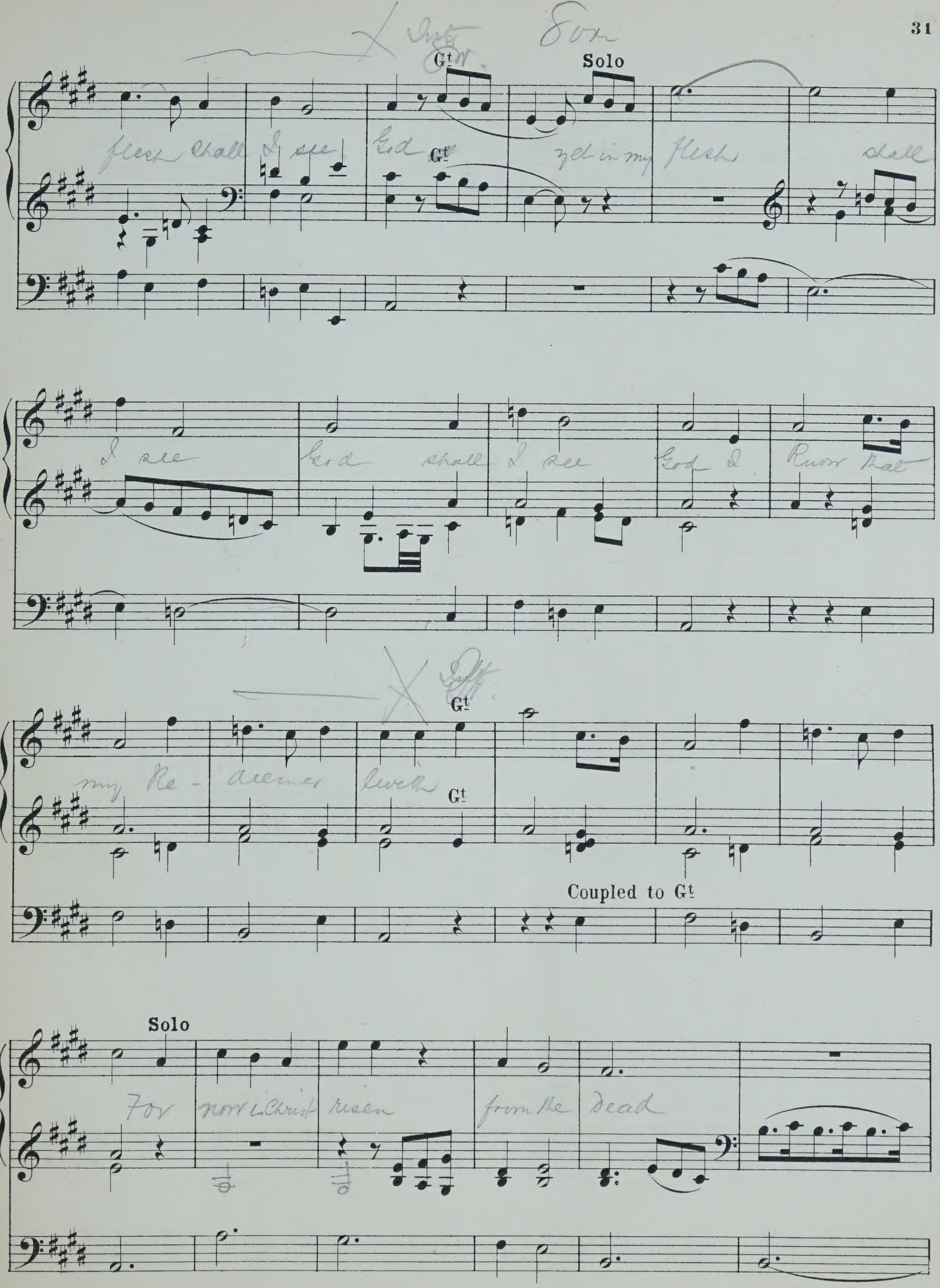

Larghetto.
Gt
Manual.
Gt
Coupled to Gt
Pedal.
3

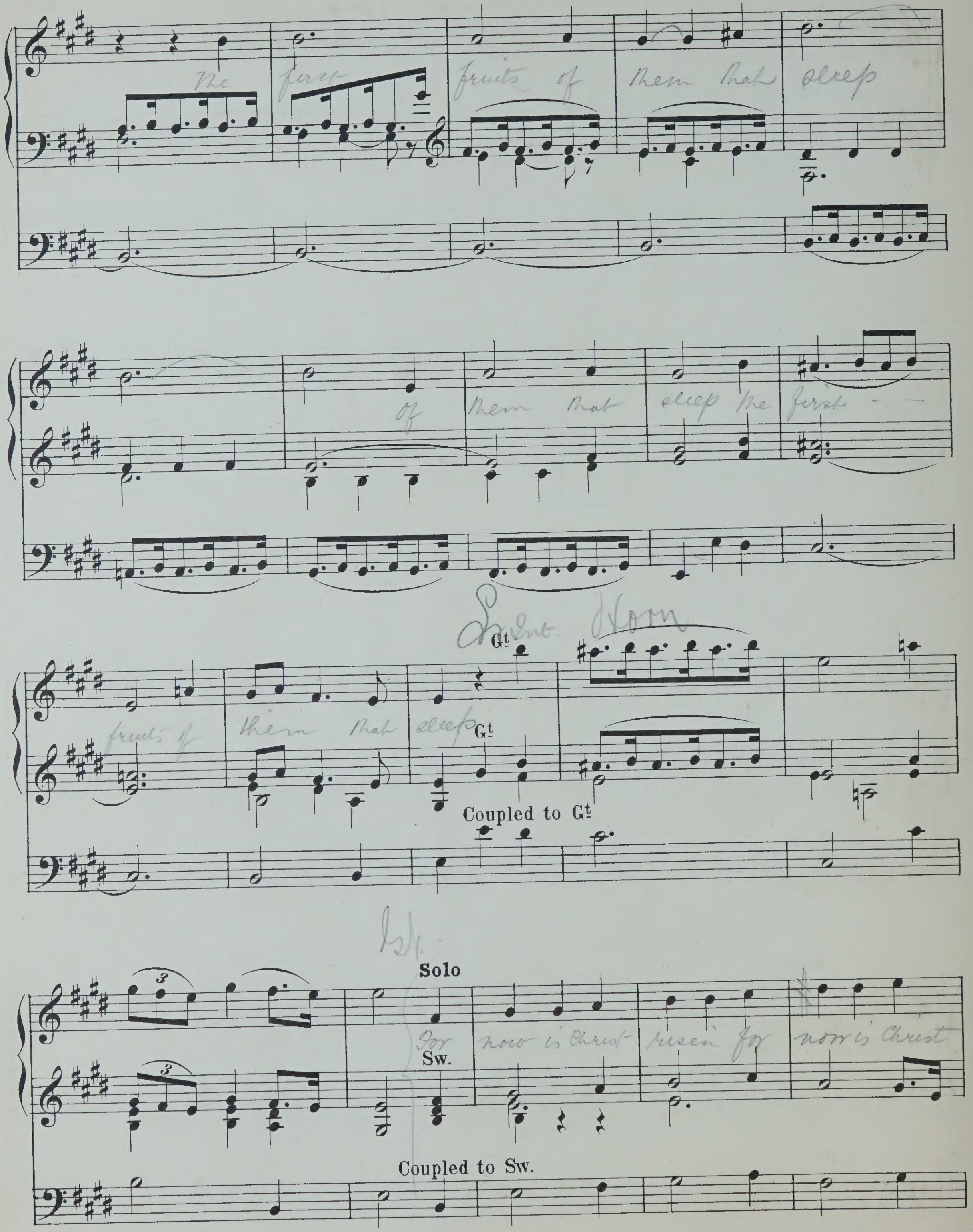

Ch
Solo
I know that my Re
Sw.
Coupled to Sw.
Gt.
Gt
deemer lie
liveth
Gt.
Coupled to Gt.
S Solo
and that he shall stand
at the lat-
ter
Day
up on the

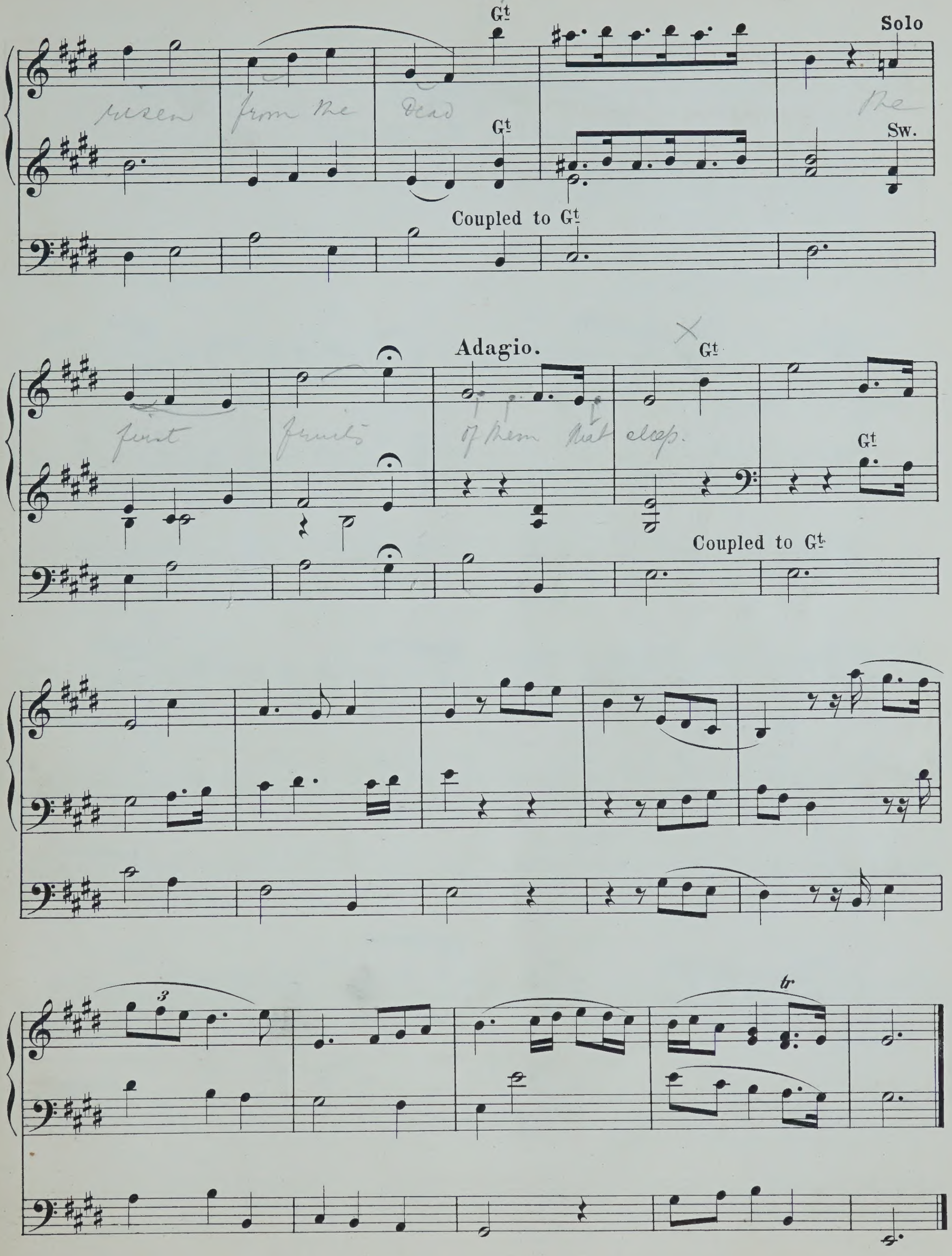

Int.
Gt
Solo
earth
Gt
I know that
Coupled to Gt
my Re-deemer liveth & that he shall stand
Op. 8vo
at the lat-ter Day upon the earth
upon the
earth, I know
that my Re-deem-er liveth & that he shall


stand at the lat - - ter day up-on the earth - -
up-on the earth
Sw
Ch.
Gt.
Gt.
Coupled to Gt.
Solo
And tho' worms de-stroy this bo-dy


8va
Yet in my flesh shall I see God yet
in my flesh shall I see God
Int
Gt
Gt
8ve
Solo
I know that my Redeemer liveth
and tho' worms destroy this body yet in my


Int
Sw
Gt
Solo
flesh shall I see God
Gt
yet in my flesh
shall I see
God shall I see God I know that
my Re-deemer liveth
Diff.
Gt
Gt
Coupled to Gt
Solo
For now is Christ risen from the dead


the first fruits of them that sleep
of them that sleep the first
fruits of them that sleep
Solo Int. Horn
Gt
Gt
Coupled to Gt
Solo
Sw.
For now is Christ risen for now is Christ
Coupled to Sw.

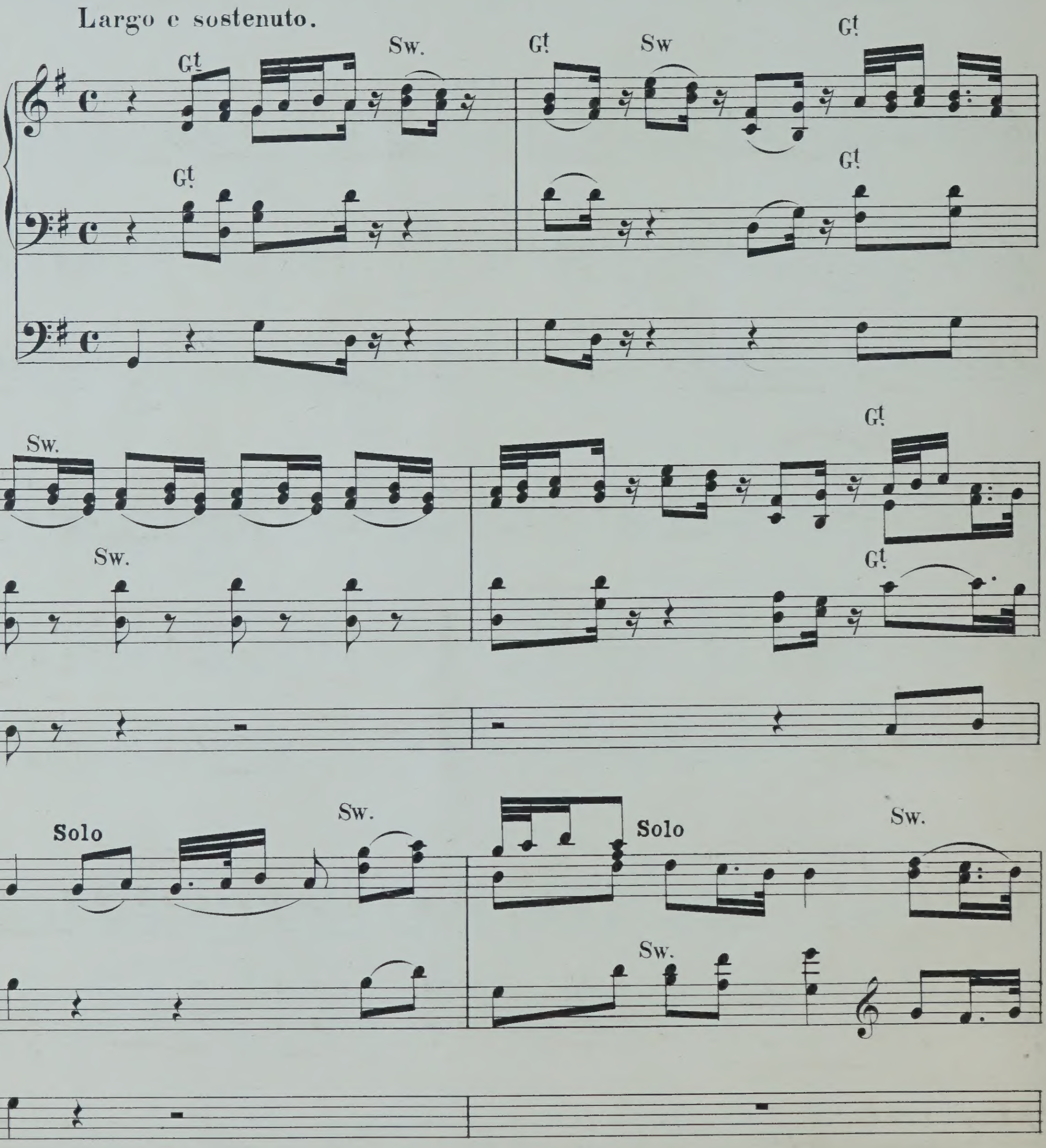

Gt
risen from the dead
Gt
Solo
the
Sw.
Coupled to Gt
Adagio.
Gt
first fruits of them that sleep.
Gt
Coupled to Gt
3
tr

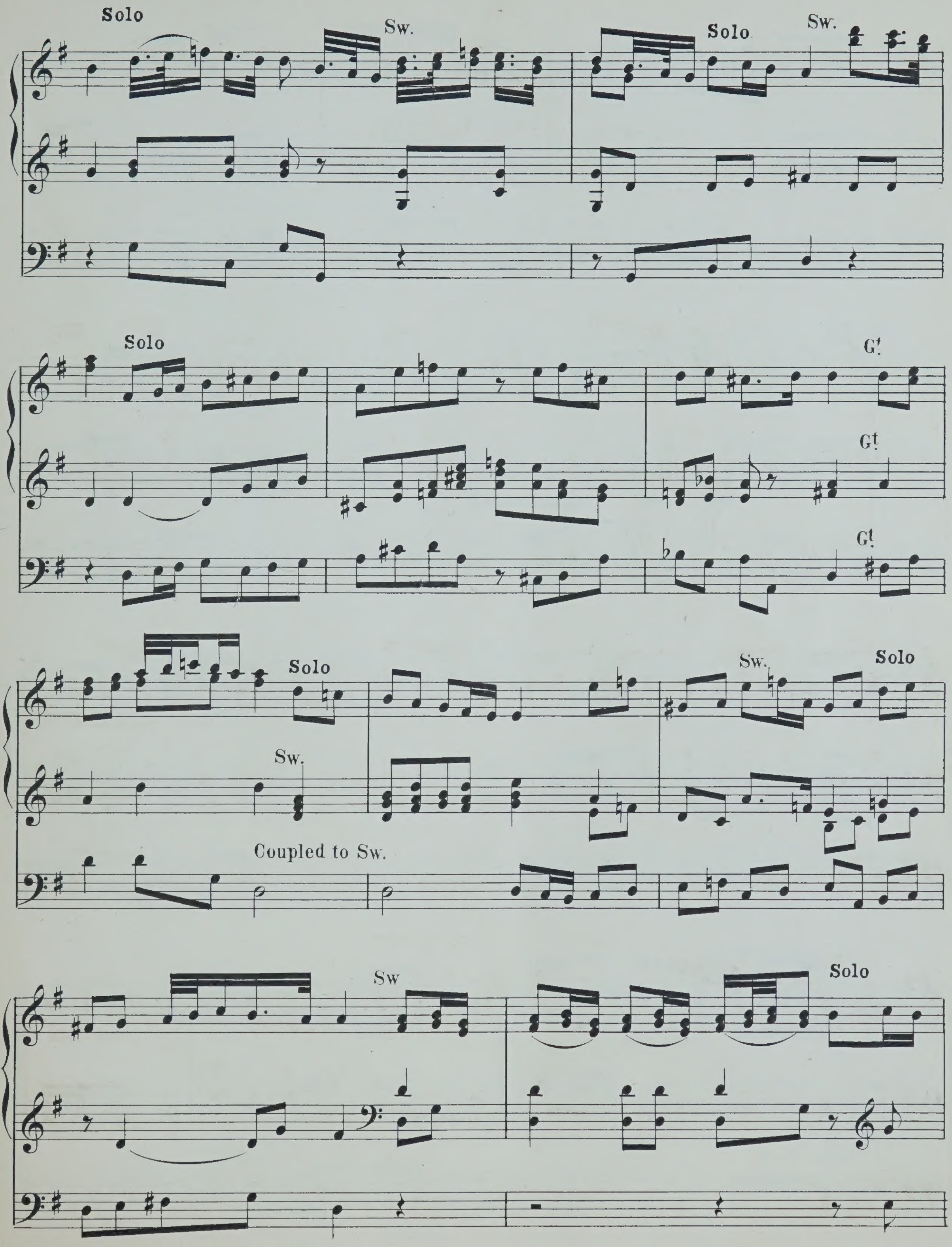
9.

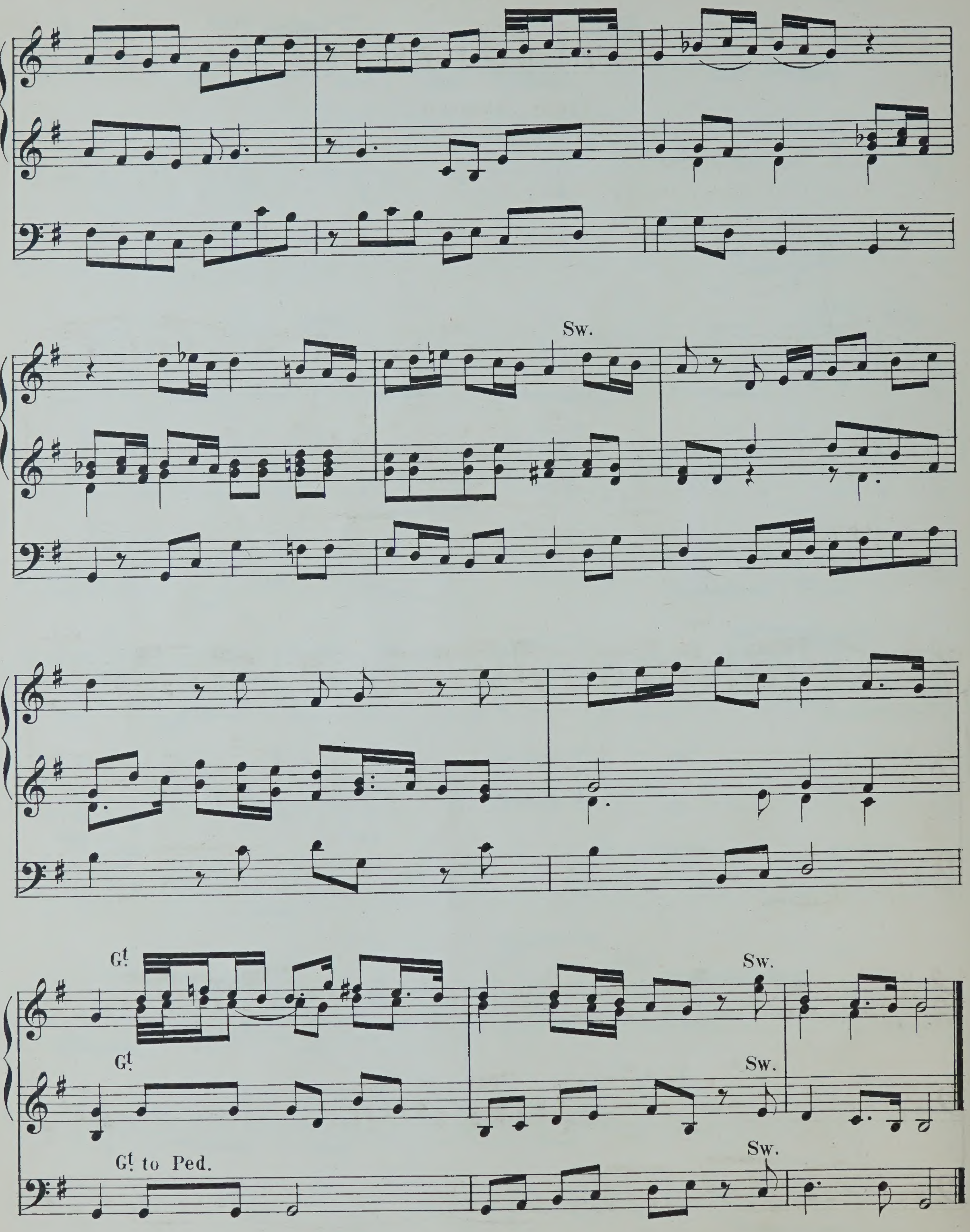
„Pious Orgies“

from „Judas Maccabaeus“

Great Org. Diapasons.
Swell Org. Diapasons & Principal.
Choir Org. Clarabella.
Pedal Org. 16 ft.


Largo e sostenuto.
Gt
Sw.
Gt
Sw
Gt
Gt
Gt
Sw.
Sw.
Gt
Gt
Solo
Sw.
Solo
Sw.
Sw.


Solo
Sw.
Solo
Sw.
Solo
Gt.
Gt.
Gt.
Solo
Sw.
Coupled to Sw.
Sw.
Solo
Sw
Solo

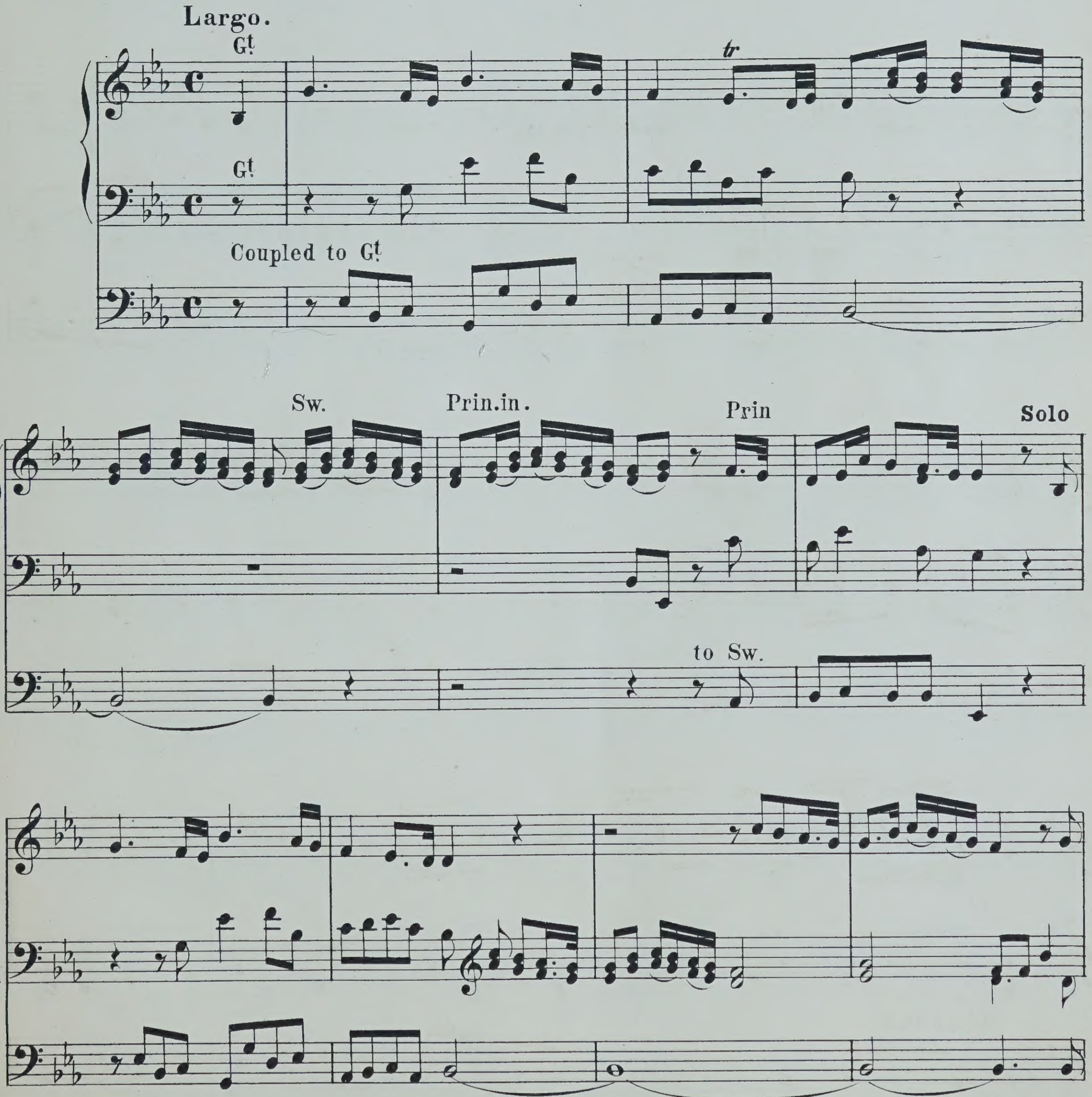

Sw.
Gt.
Gt.
Gt. to Ped.
Sw.
Sw.
Sw.

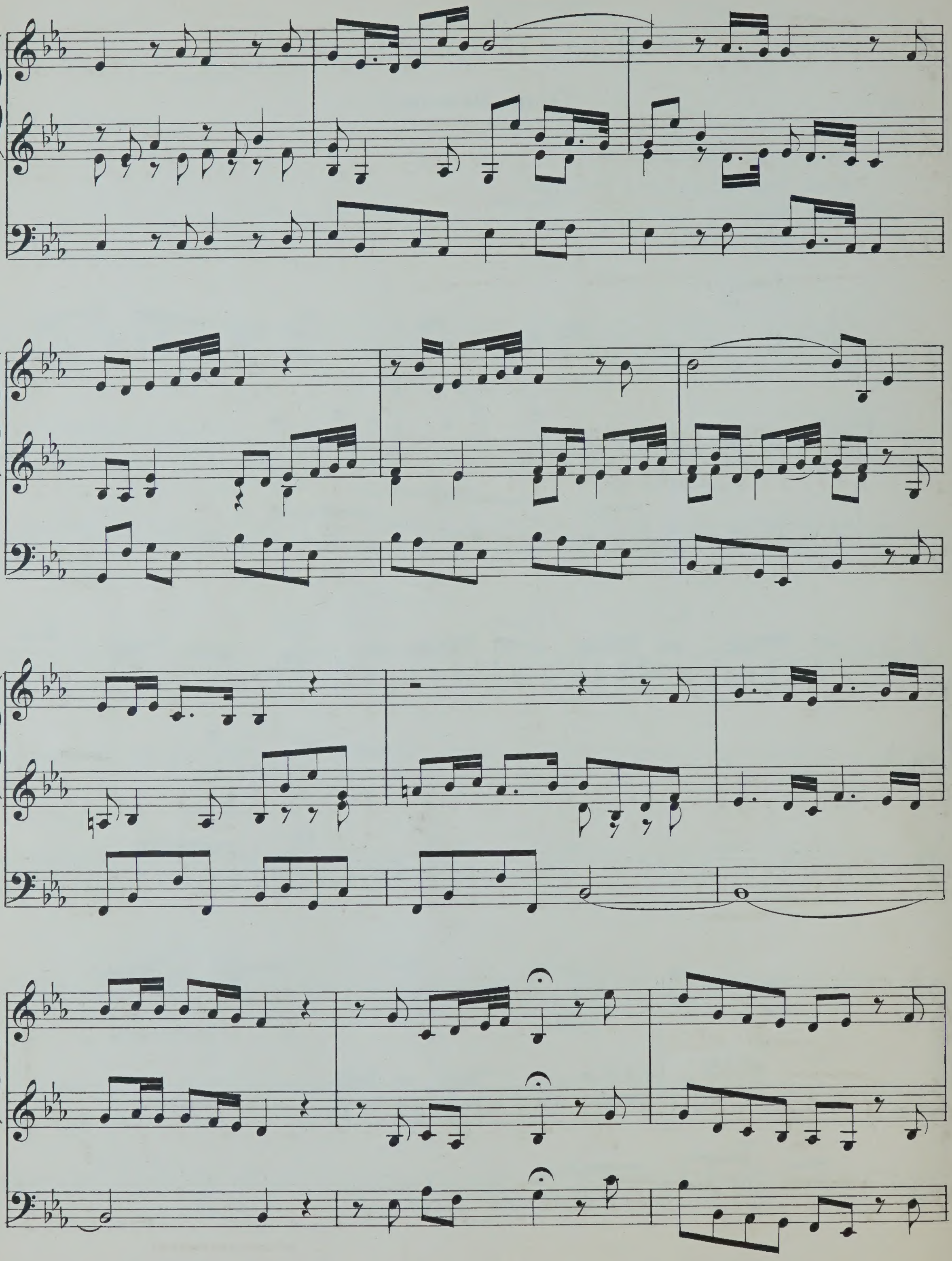
10.

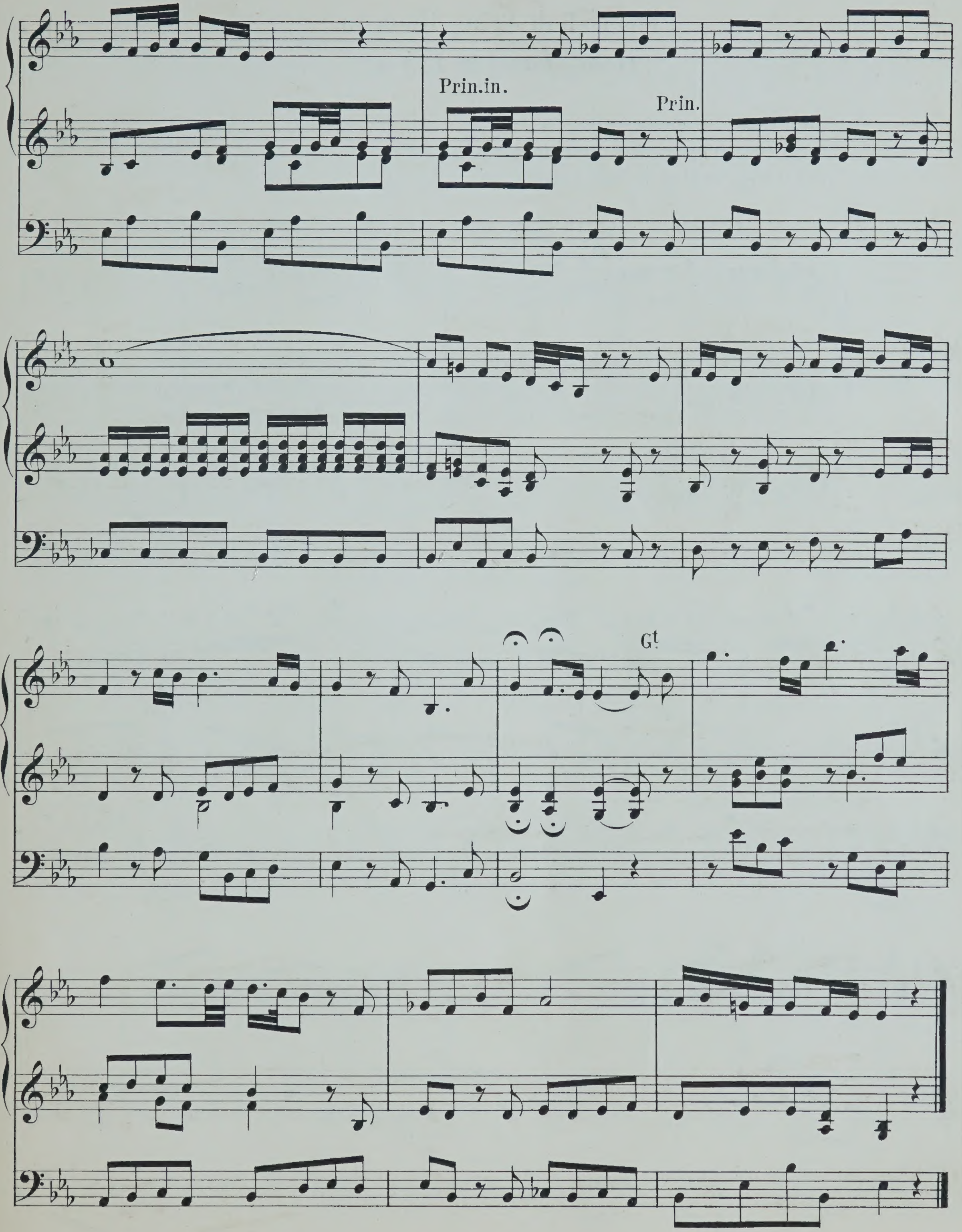
„Return oh God of hosts.“

from „Samson“.

Great Org. Diapasons.
Swell Org. Diapasons & Principal.
Choir Org. Clarabella.
Pedal Org. 16 ft.


Largo.
Gt.
Gt.
Coupled to Gt.
tr
Sw.
Prin.in.
Prin
Solo
to Sw.



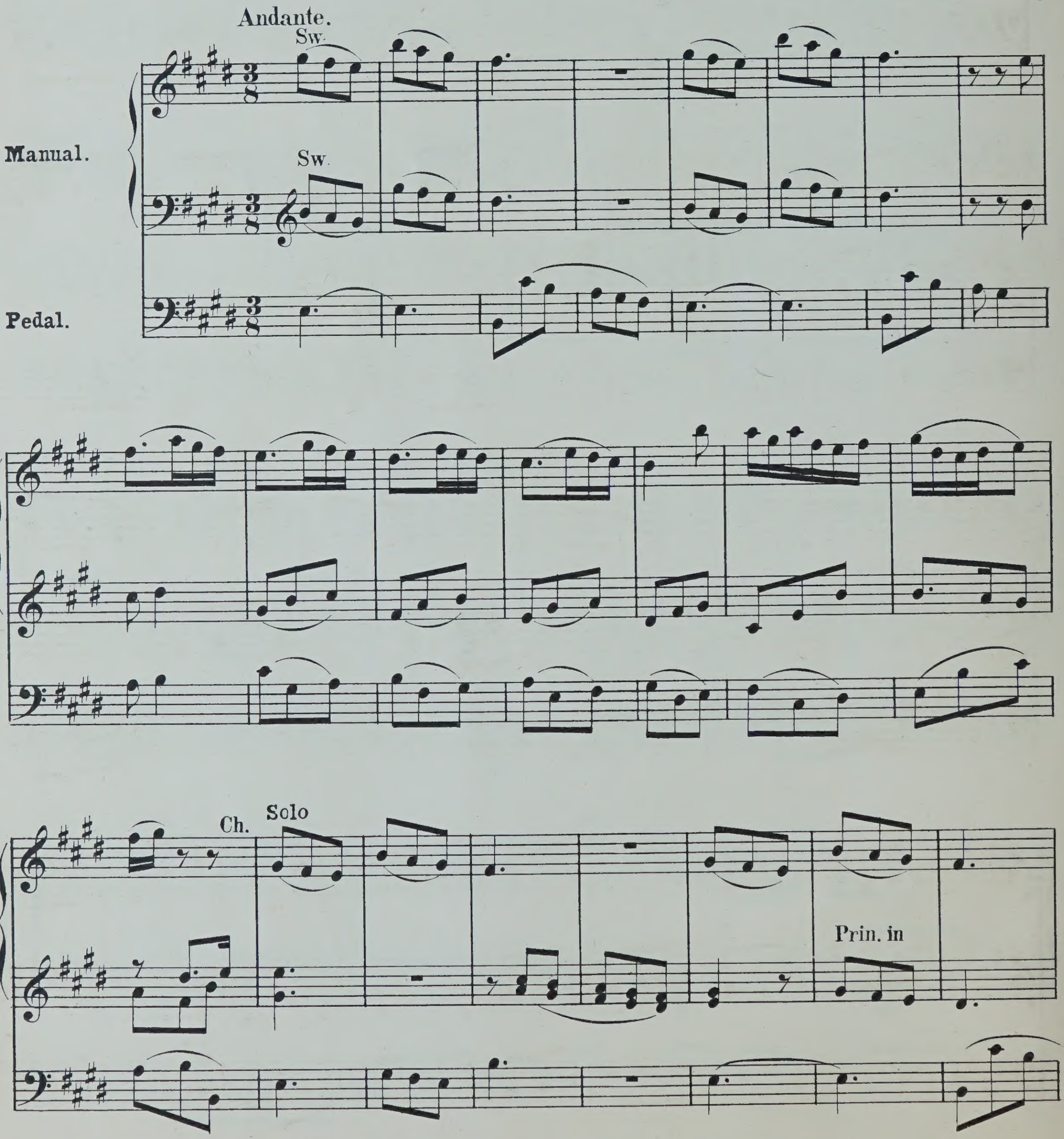

Prin.in.
Prin.
Gt

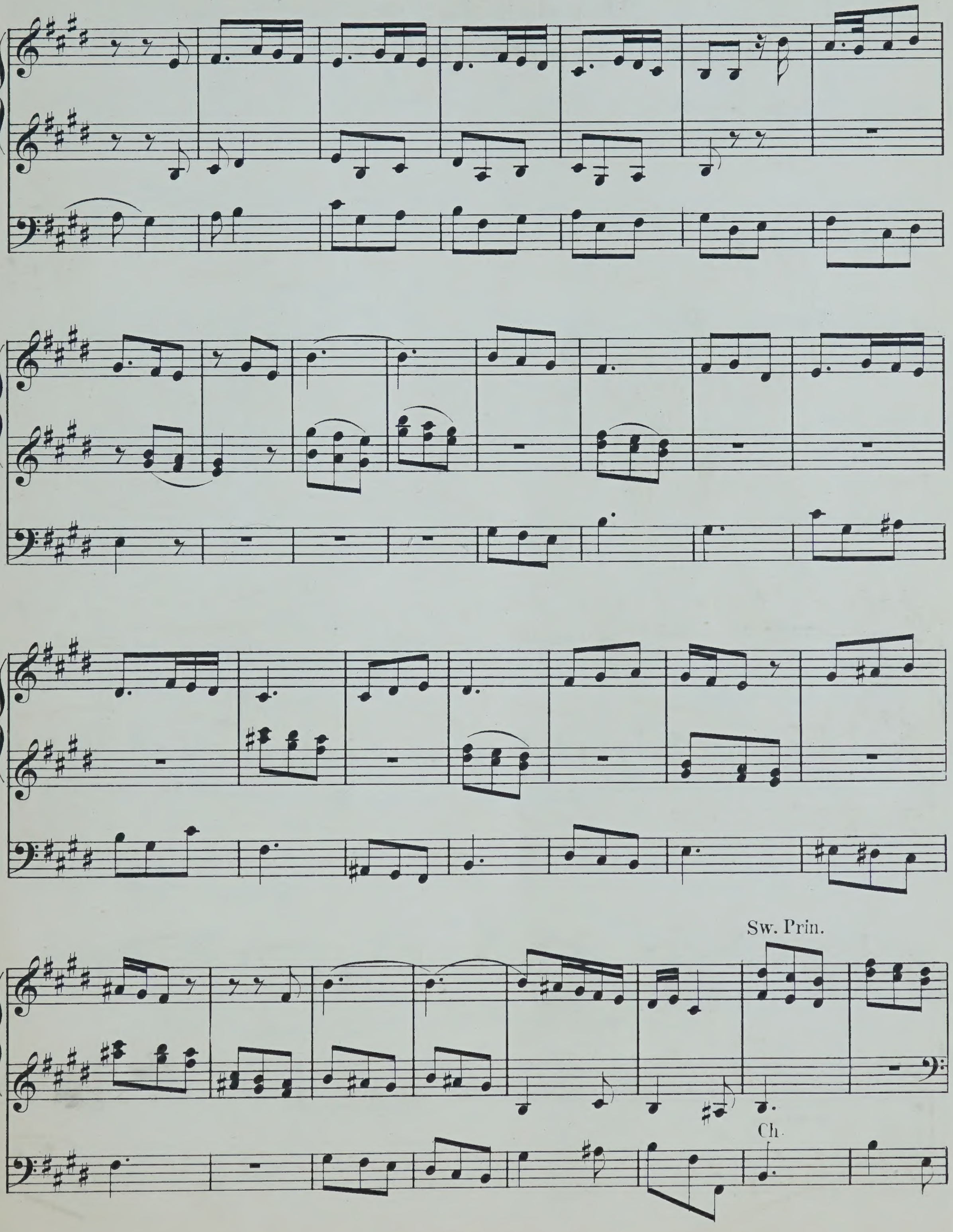
11.

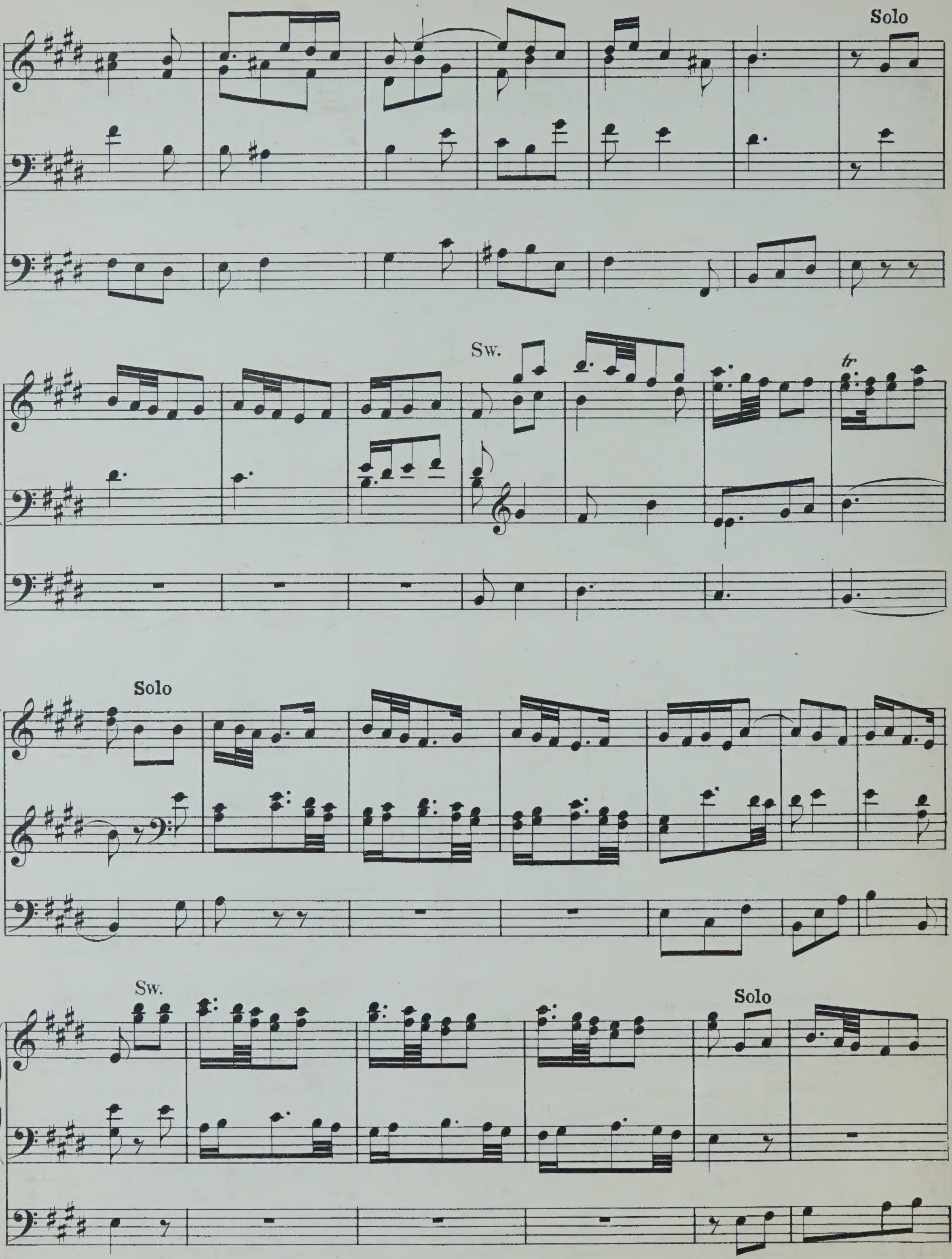
„Thou shalt bring them in“

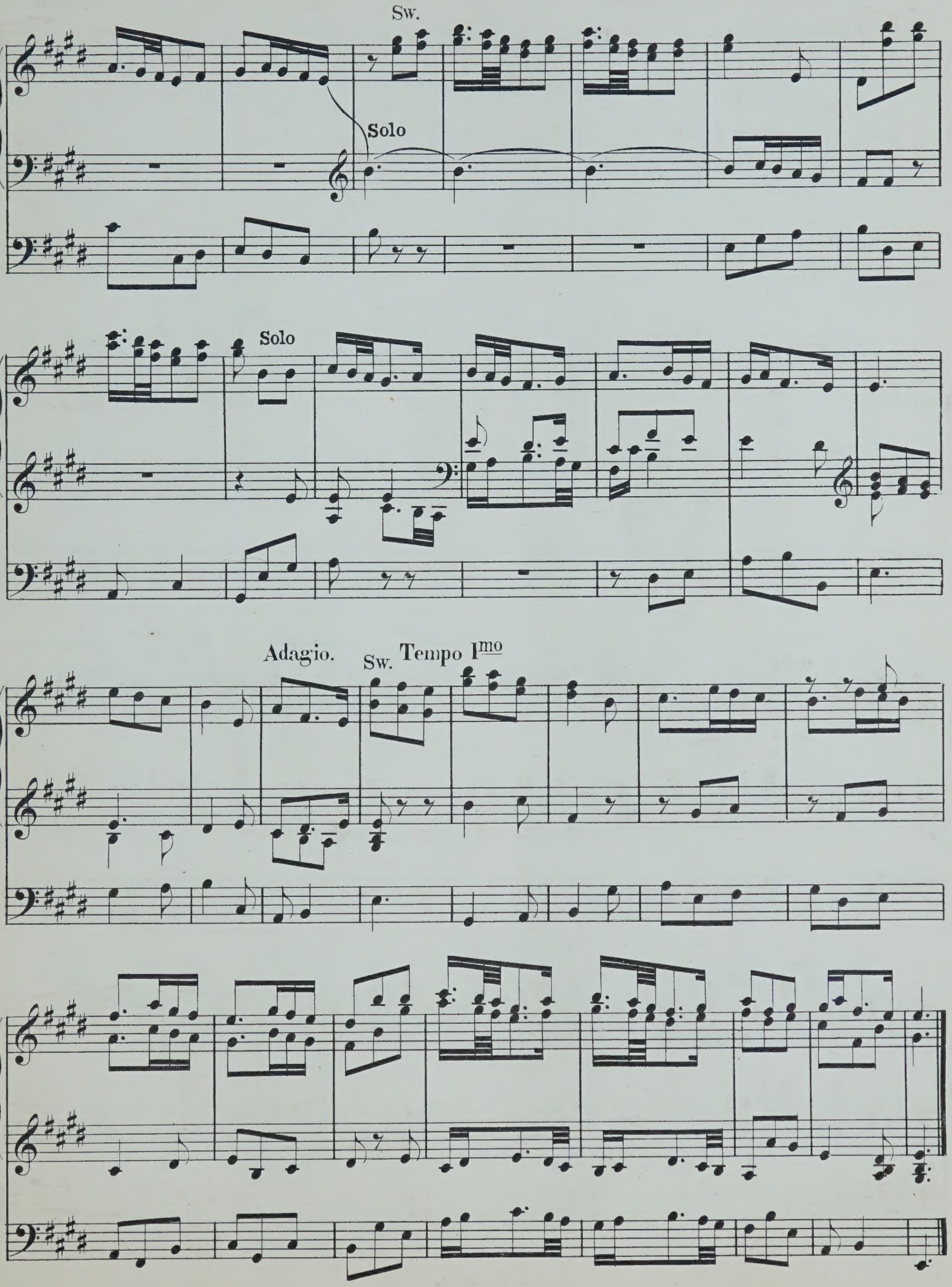
from „Israel in Egypt“

Choir Org: Clarabella or Gamba (Solo).
Swell Org: Diapasons & Principal.
Pedal Org: 16 ft. with Sw. coupled.


Andante.
Sw.
Manual.
Sw.
Pedal.
Ch.
Solo
Prin. in


Sw. Prin.
Ch.


Solo
Sw.
tr
Solo
Sw.
Solo

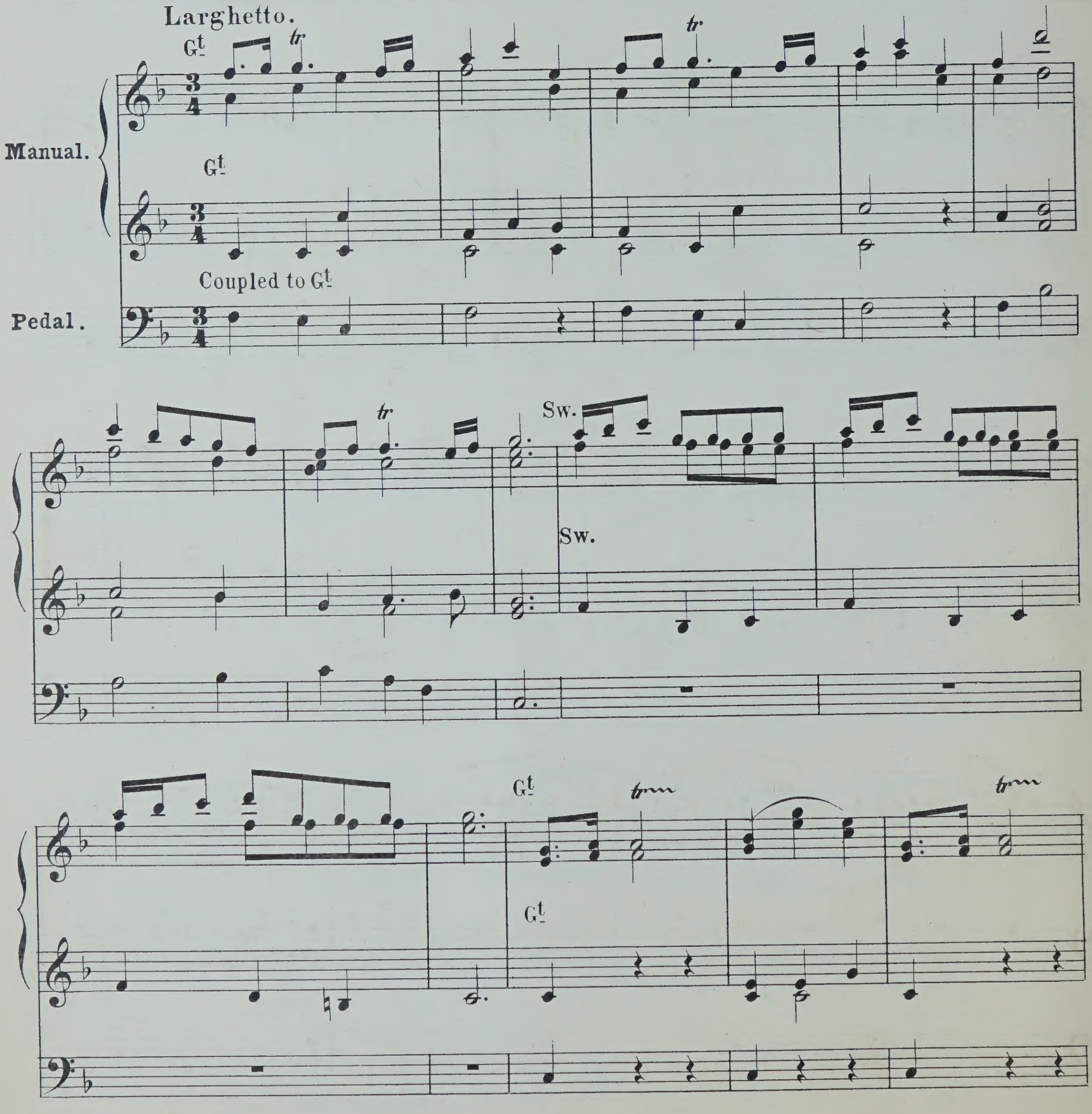

Sw.
Solo
Solo
Adagio.
Sw.
Tempo I^mo

12.

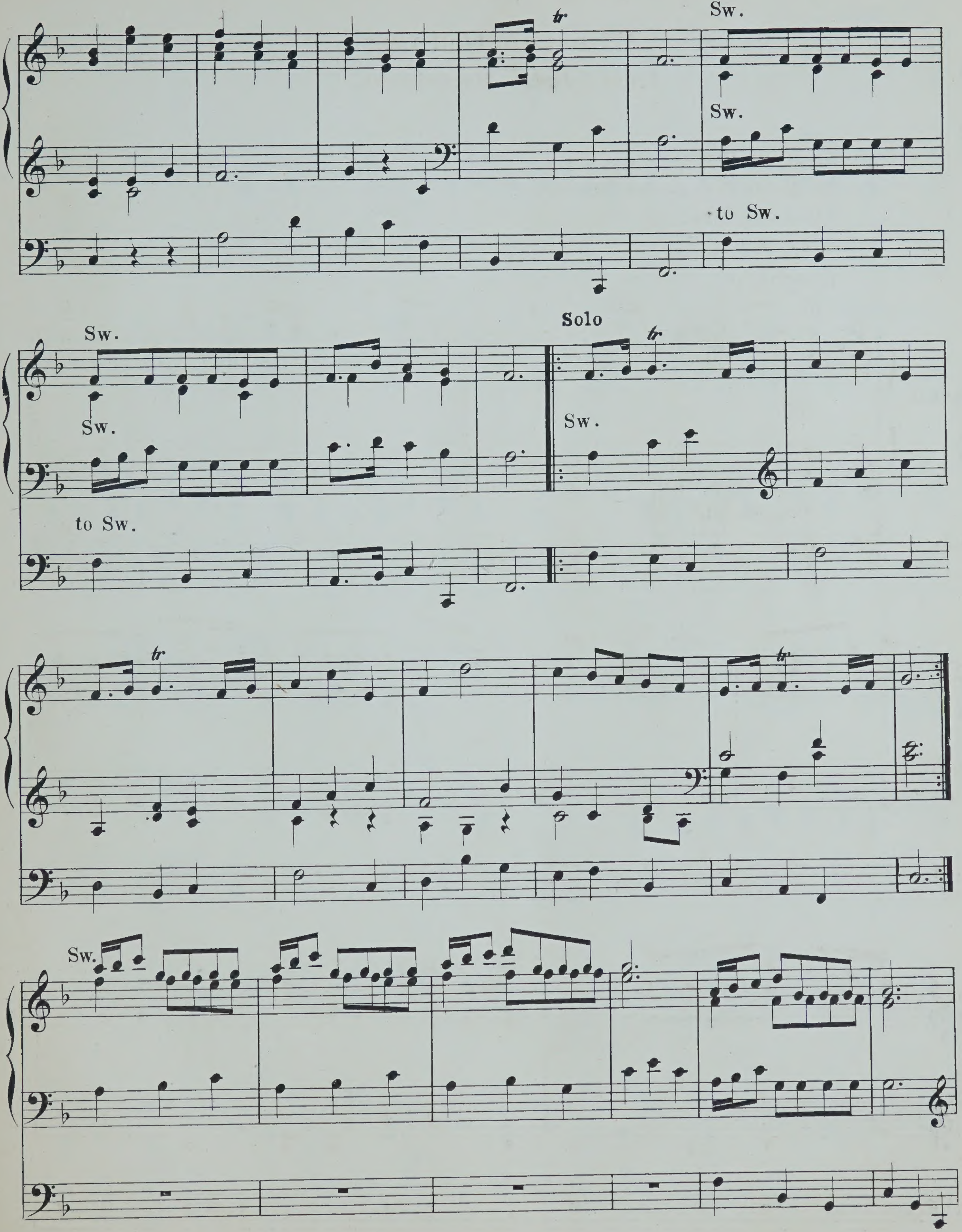
„Wise men flatt'ring."
from „Judas Maccabaeus."

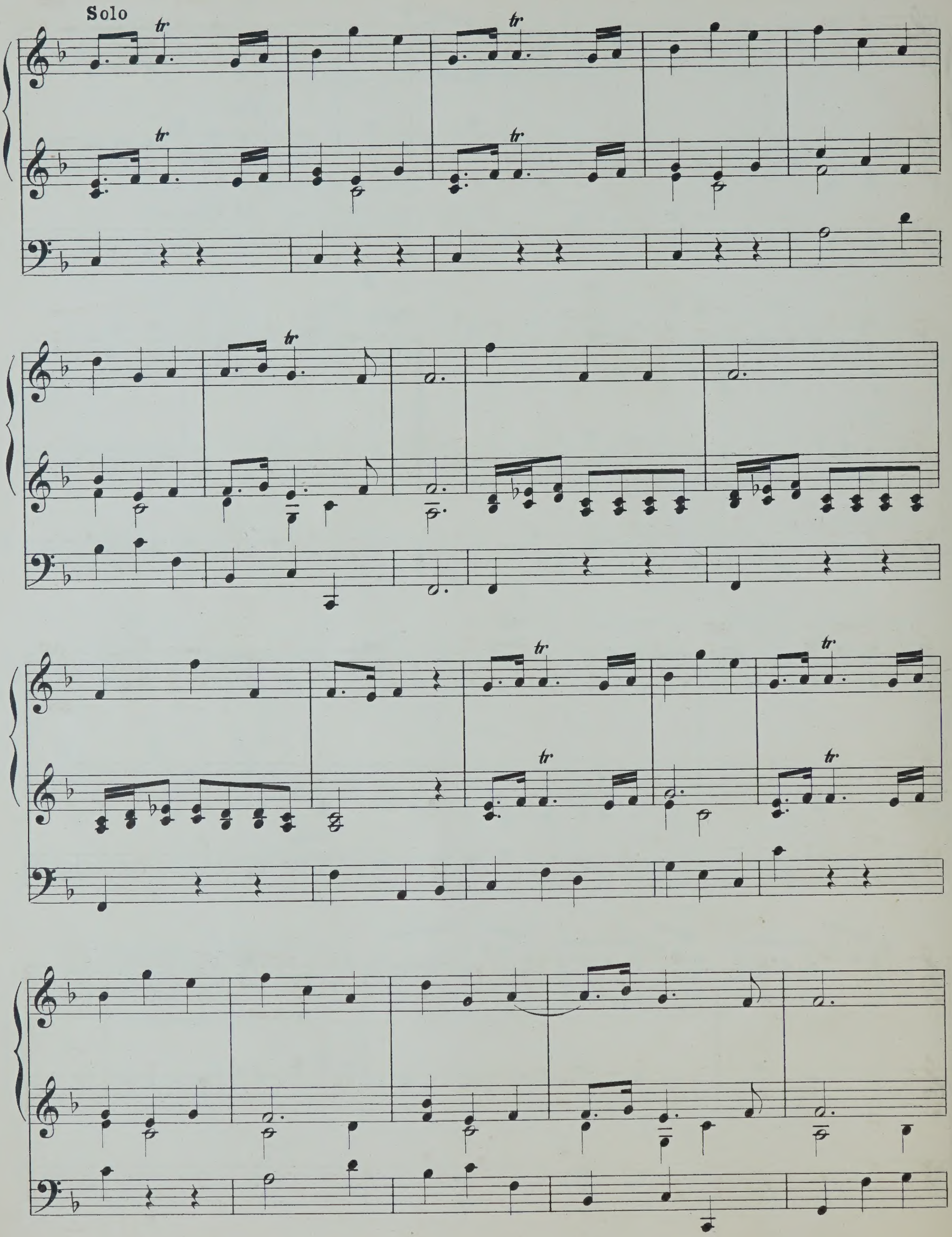
Great Org: Diapasons.
Swell Org: Diapasons & Principal.
Choir Org: Clarinet or Clarabella (Solo).
Pedal Org: 16 ft.

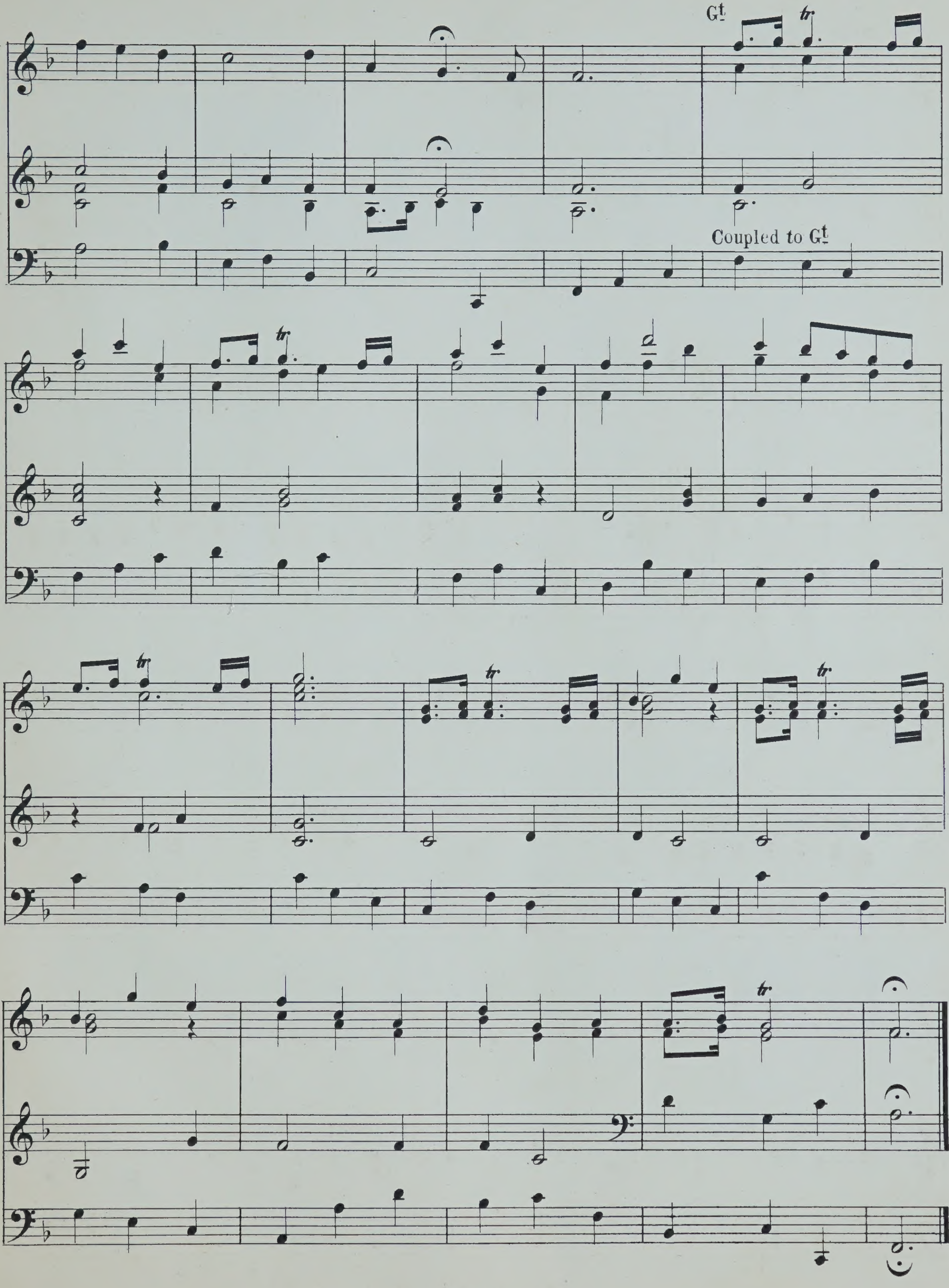
Larghetto.



Gt.
tr
Manual.
Gt.
Coupled to Gt.
Pedal.
Sw.
Sw.
Gt.
Gt.


tr
Sw.
Sw.
to Sw.
Sw.
Sw.
to Sw.
Solo
tr
Sw.
tr
tr
Sw.


Solo
tr
tr
tr
tr
tr
tr
tr
tr
tr


Gt
tr
Coupled to Gt
tr
tr
tr
tr
tr
tr

IN EVER LOVING MEMORY OF EDWARD JOHN HOPKINS, MUS. D.

Ellers

A Symphonic Poem
FOR THE
ORGAN

ON THE
HYMN MELODY
"SAVIOUR, AGAIN TO THY DEAR NAME WE RAISE"
WRITTEN BY
D^{R}. E. J. HOPKINS

Composed by
HIS PUPIL AND FRIEND

Charles William Pearce

MUS. DOC. CANTAB. F.R.C.O.

Copyright 1901, C. W. Pearce.

Price 3/- net

LONDON
VINCENT,
9 Berners Street, W.

U.S. AMERICA
OLIVER DITSON COMP^{Y}
Boston New-York & Philadelphia.

Note.

The Evening Hymn "Saviour, again to Thy dear Name we raise" is often sung to Dr E. J. Hopkins' tune "Ellers" during the Offertory at the close of Divine Service. The brevity of the hymn frequently renders an organ voluntary necessary to fill up time occupied in the collection and presentation of the alms. Dr Hopkins was asked, more than once, to write a voluntary suitable for this purpose; but he was called hence before he was able to do so.

At the request of his family, and as a tribute to his memory, I have endeavoured to supply the need. The present organ piece, if played as far as letter A, may serve the purpose just indicated; or, if more time has to be occupied, it may be played as far as B. The remainder might then be played as a postlude or concluding voluntary.

The entire composition is designed for use as a Recital piece. As a Symphonic Poem it is intended as an exposition in music of the ideas contained in Ellerton's beautiful hymn; the application of the prayer **Dona nobis pacem** to the various stages of human life and experience.

I have to express my warm thanks to the owner of the Copyright of this tune, Victoria, Lady Carbery, for her kind permission to reprint the melody from the "Song of Praise."

C. W. P.

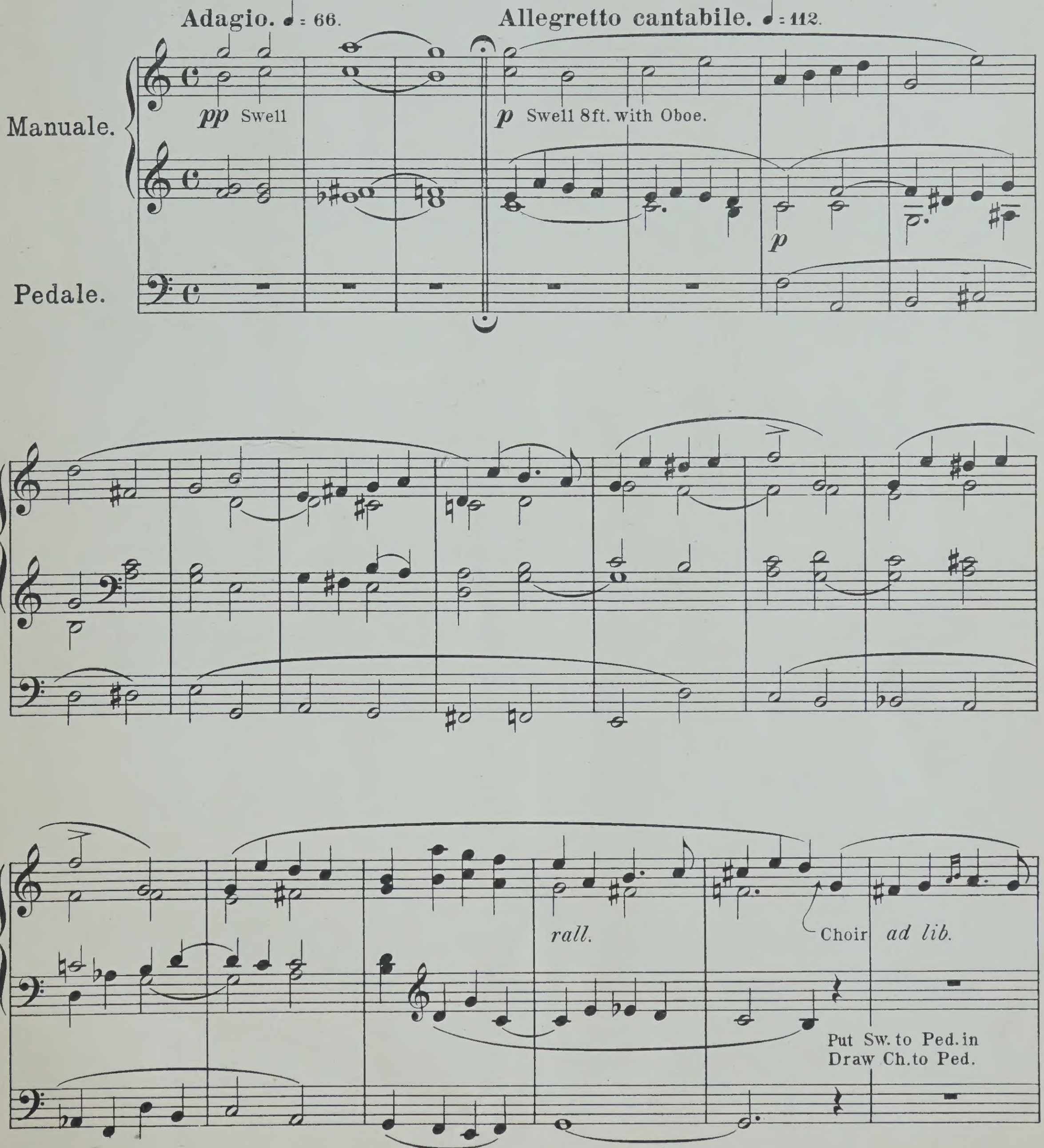
In Memoriam: E. J. H.

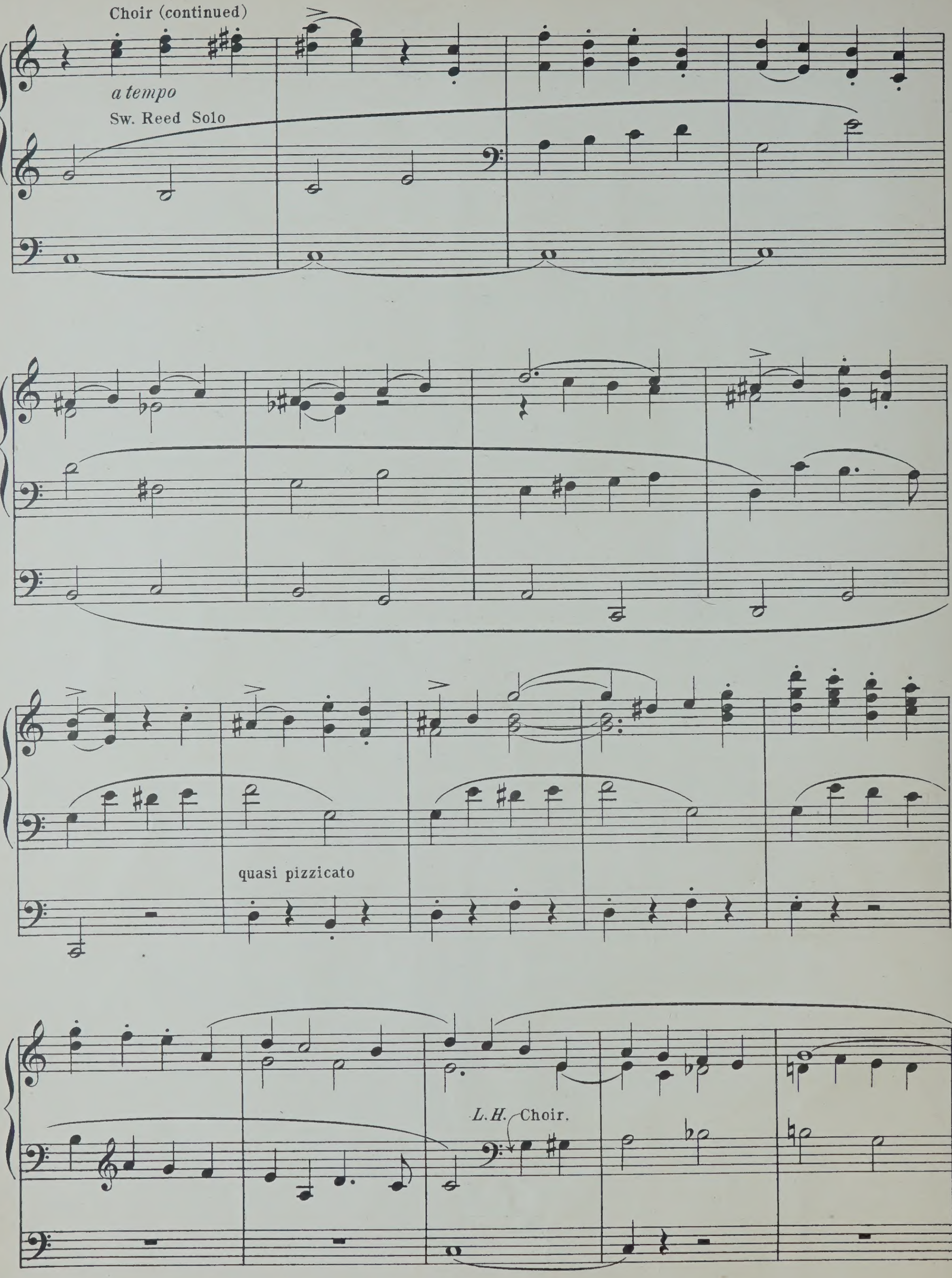
ELLERS.

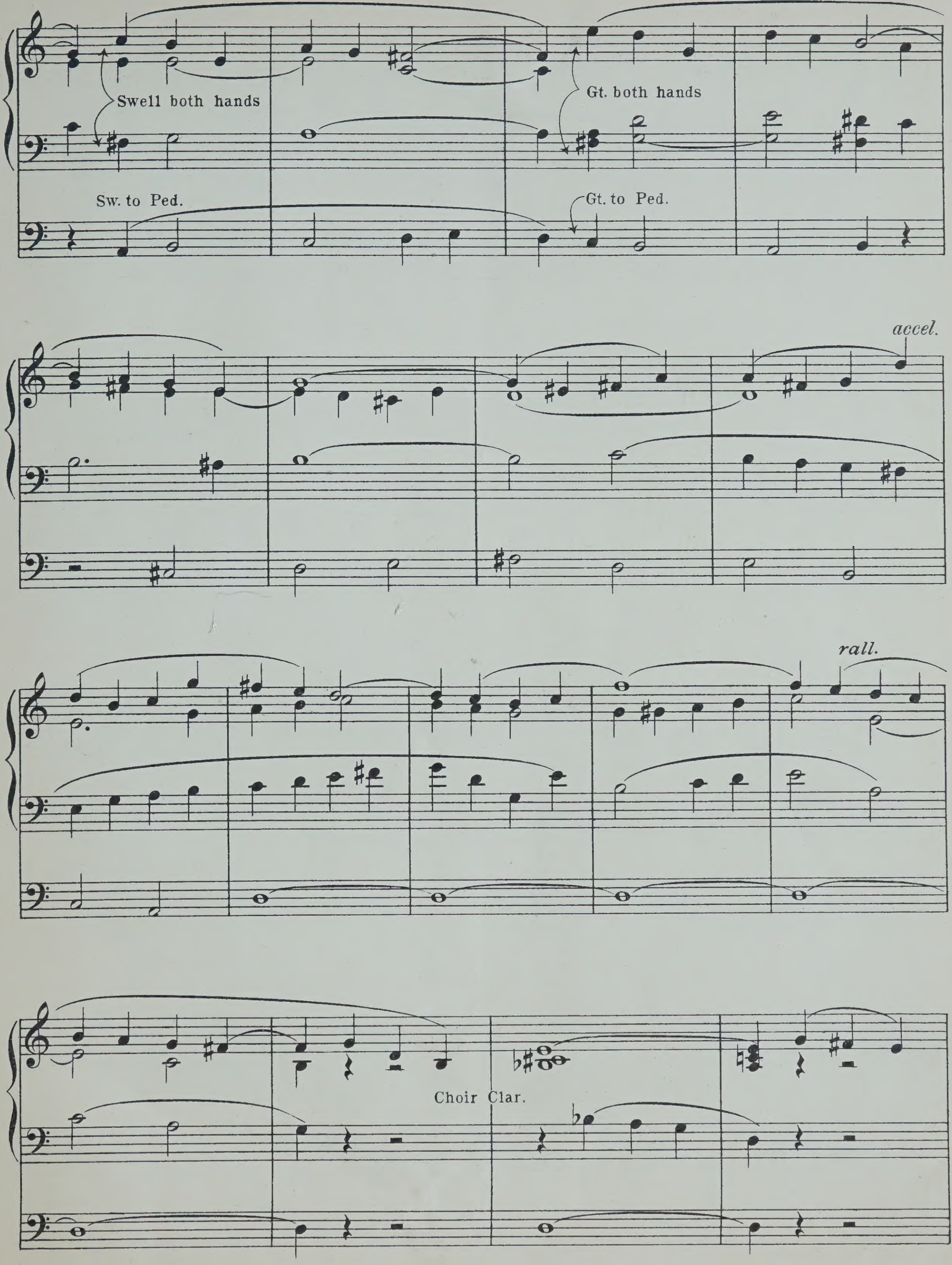
A Symphonic Poem for the Organ.

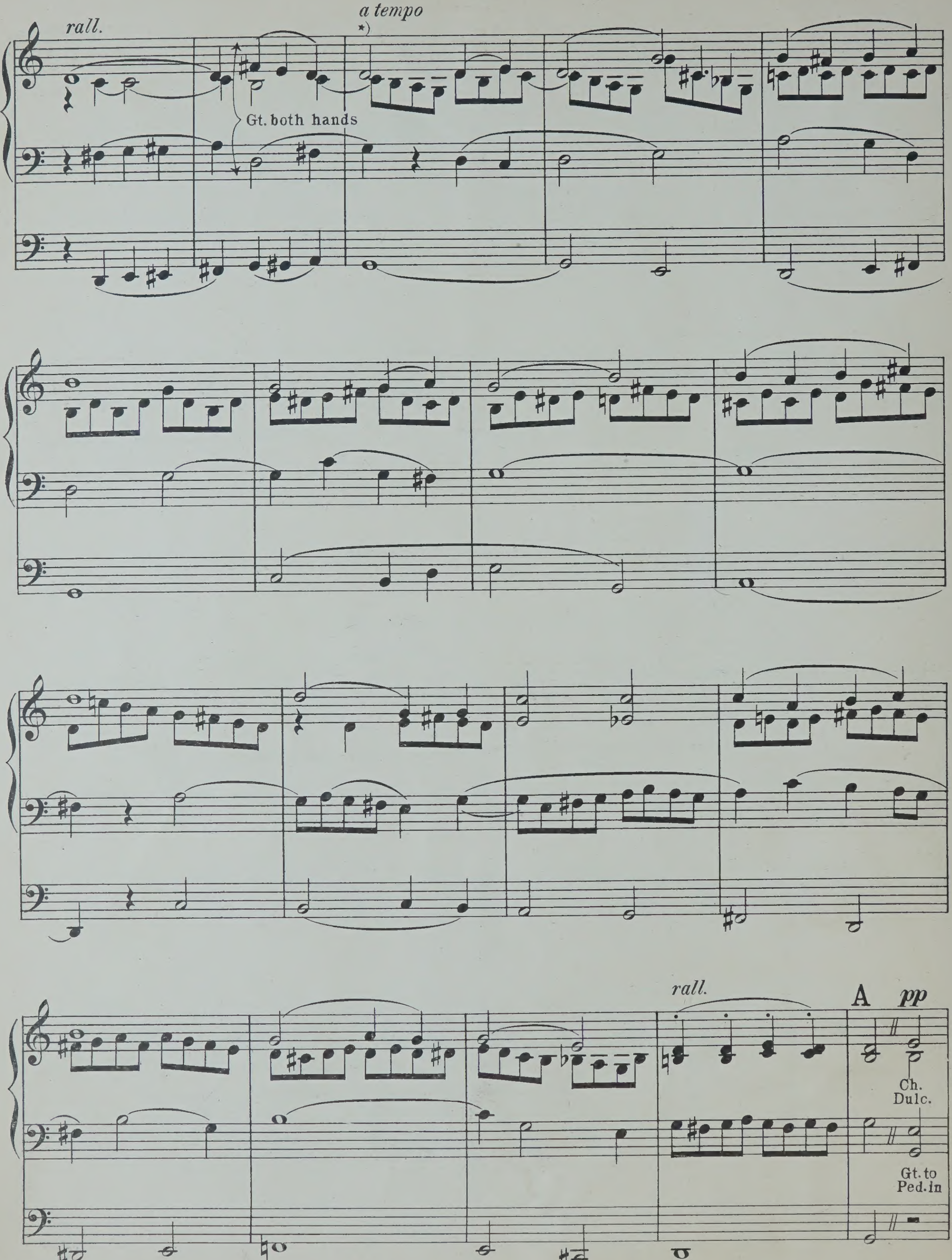
Prepare Organ.
Great soft 8 ft.
Swell Voix celeste.
Choir Lieblich gedact 8 ft.
Pedal soft 16 & 8 ft with Swell coupled.

CHARLES W. PEARCE.
Mus. D. Cantab.


Adagio. ♩= 66.
Allegretto cantabile. ♩= 112.
Manuale.
Pedale.
pp Swell
p Swell 8 ft. with Oboe.
p
rall.
Choir ad lib.
Put Sw. to Ped. in
Draw Ch. to Ped.

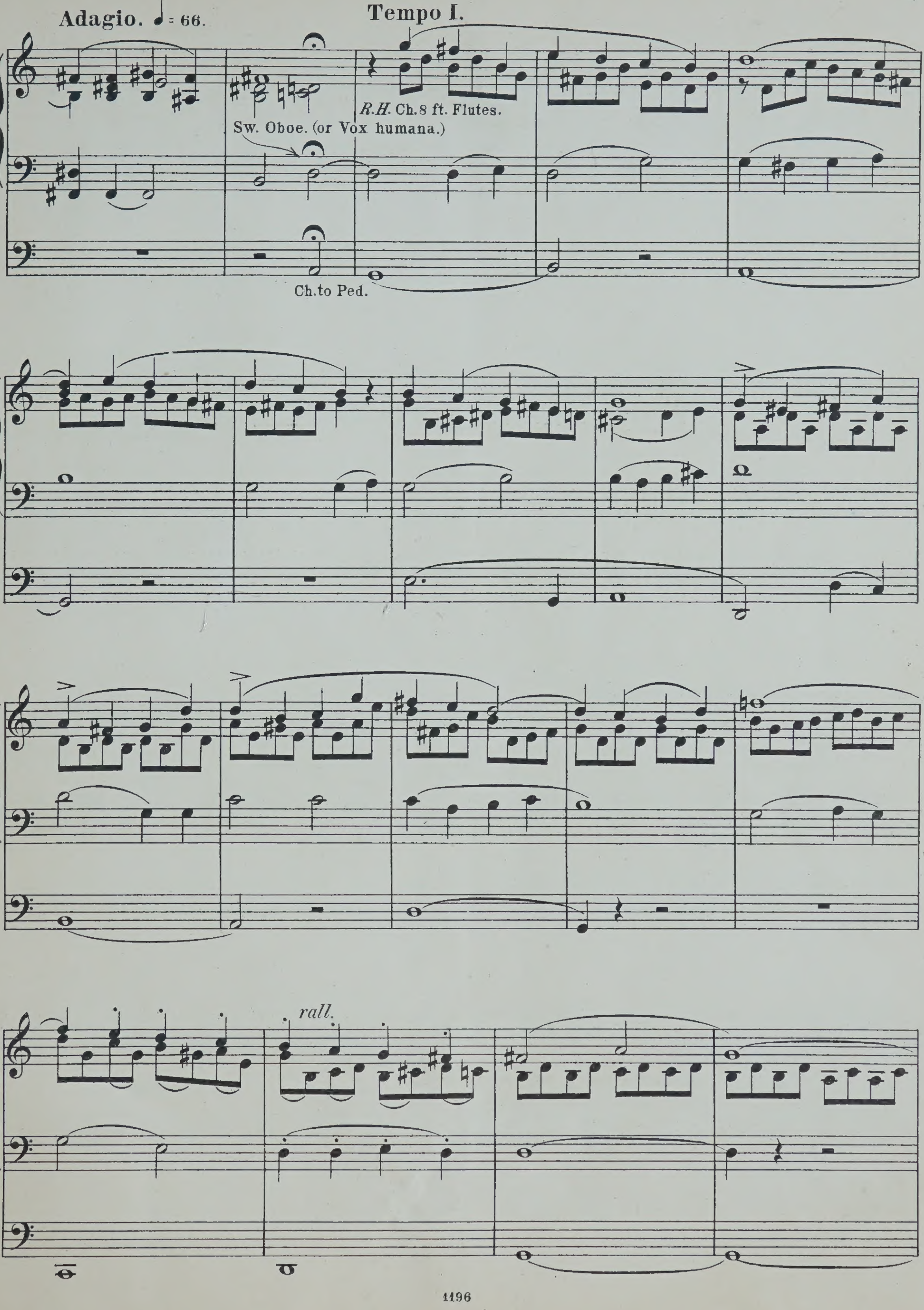

Choir (continued)
a tempo
Sw. Reed Solo
quasi pizzicato
L.H. Choir.

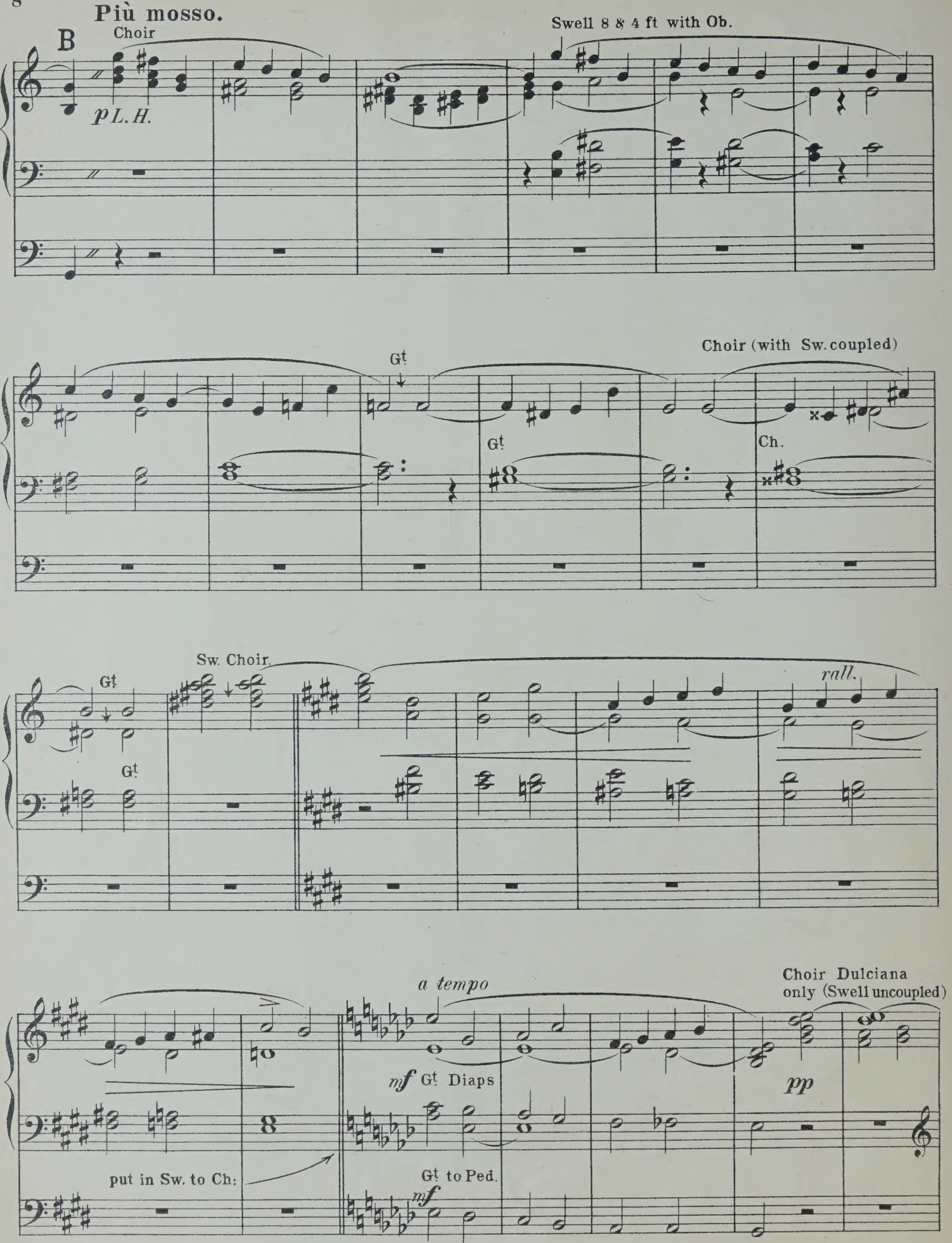

Swell both hands
Sw. to Ped.
Gt. both hands
Gt. to Ped.
accel.
rall.
Choir Clar.

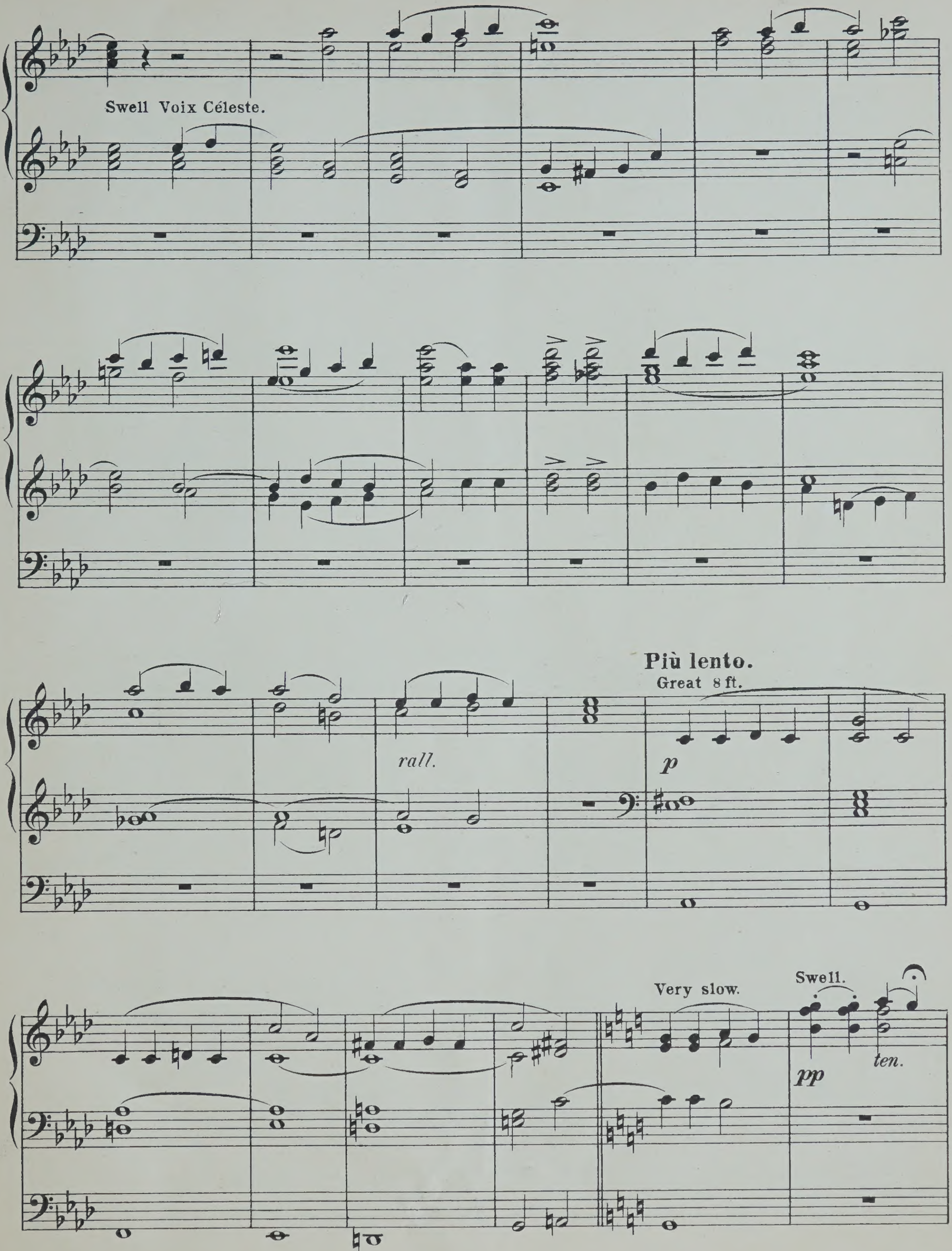

rall.
a tempo
*)
Gt. both hands
rall.
A
pp
Ch. Dulc.
Gt. to Ped. in

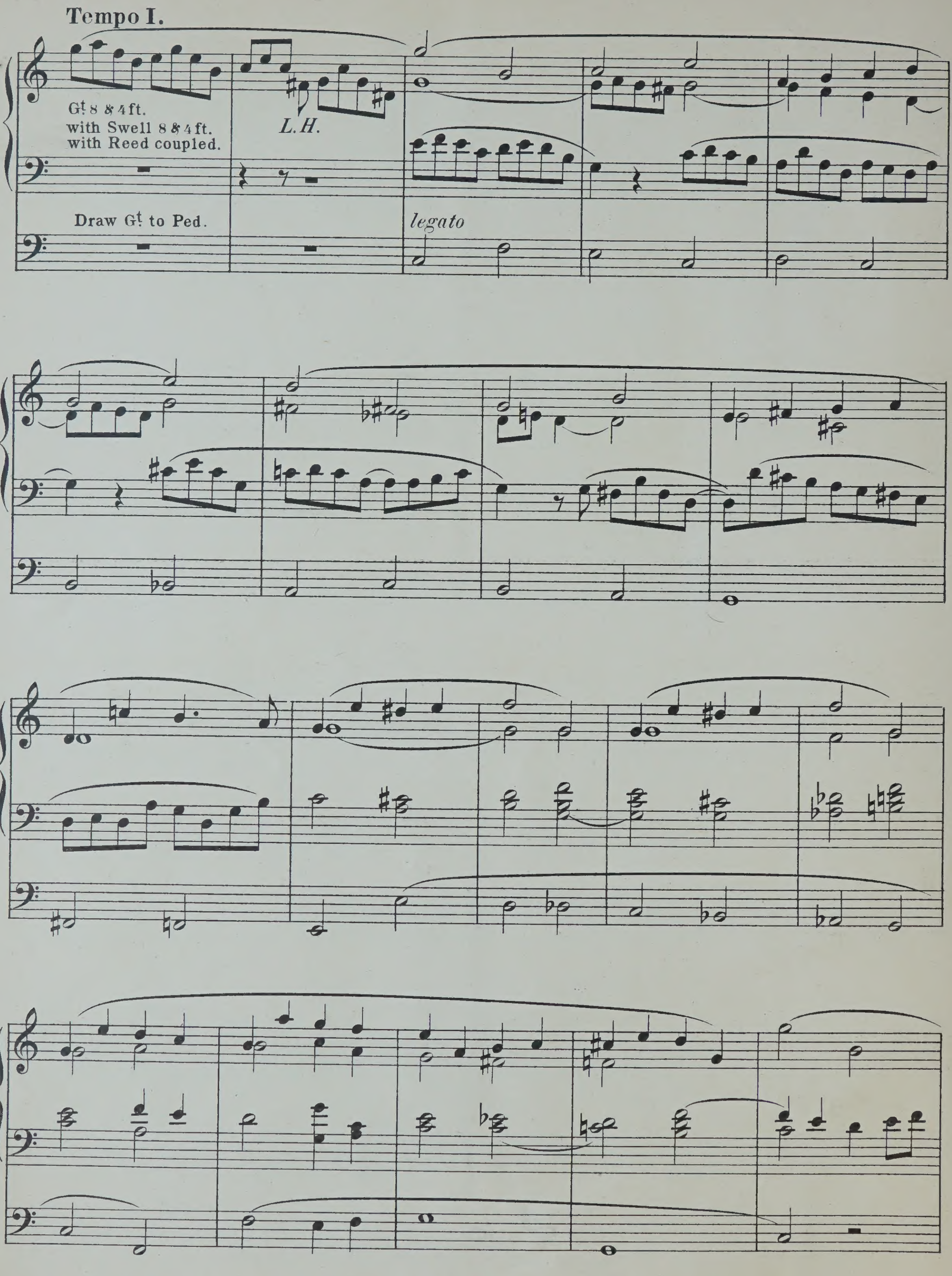
---

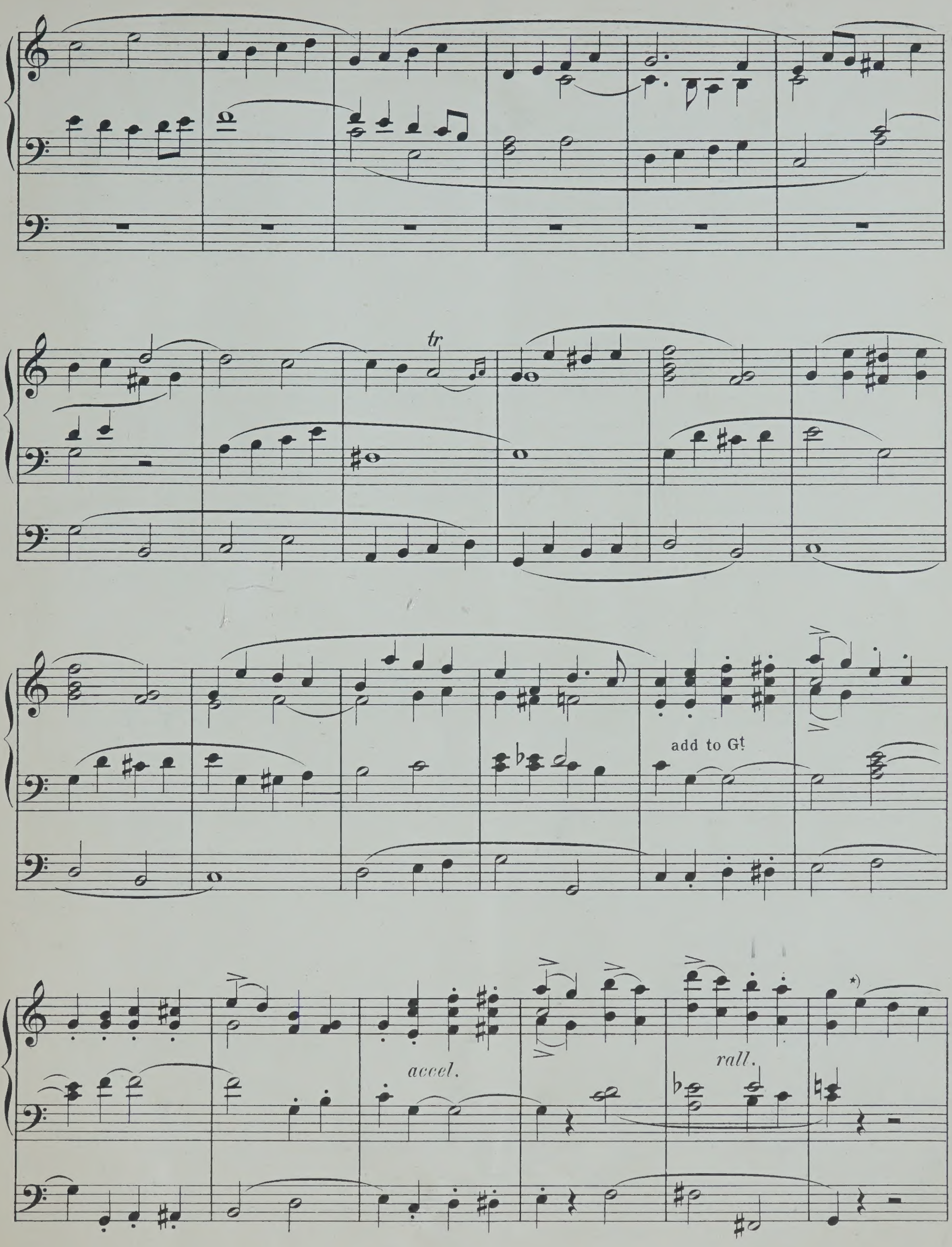
*) This melody "Ellers" by the late Dr. E. J. Hopkins is here taken from the "Song of Praise" by kind permission of Victoria Lady Carbery.


Adagio. ♩= 66.
Tempo I.
R.H. Ch. 8 ft. Flutes.
Sw. Oboe. (or Vox humana.)
Ch. to Ped.
rall.


Più mosso.
B
Choir
p L.H.
Swell 8 & 4 ft with Ob.
Gt
Gt
Choir (with Sw. coupled)
Ch.
Gt
Gt
Sw. Choir.
rall.
put in Sw. to Ch:
a tempo
mf Gt Diaps
Gt to Ped.
mf
Choir Dulciana only (Swell uncoupled)
pp

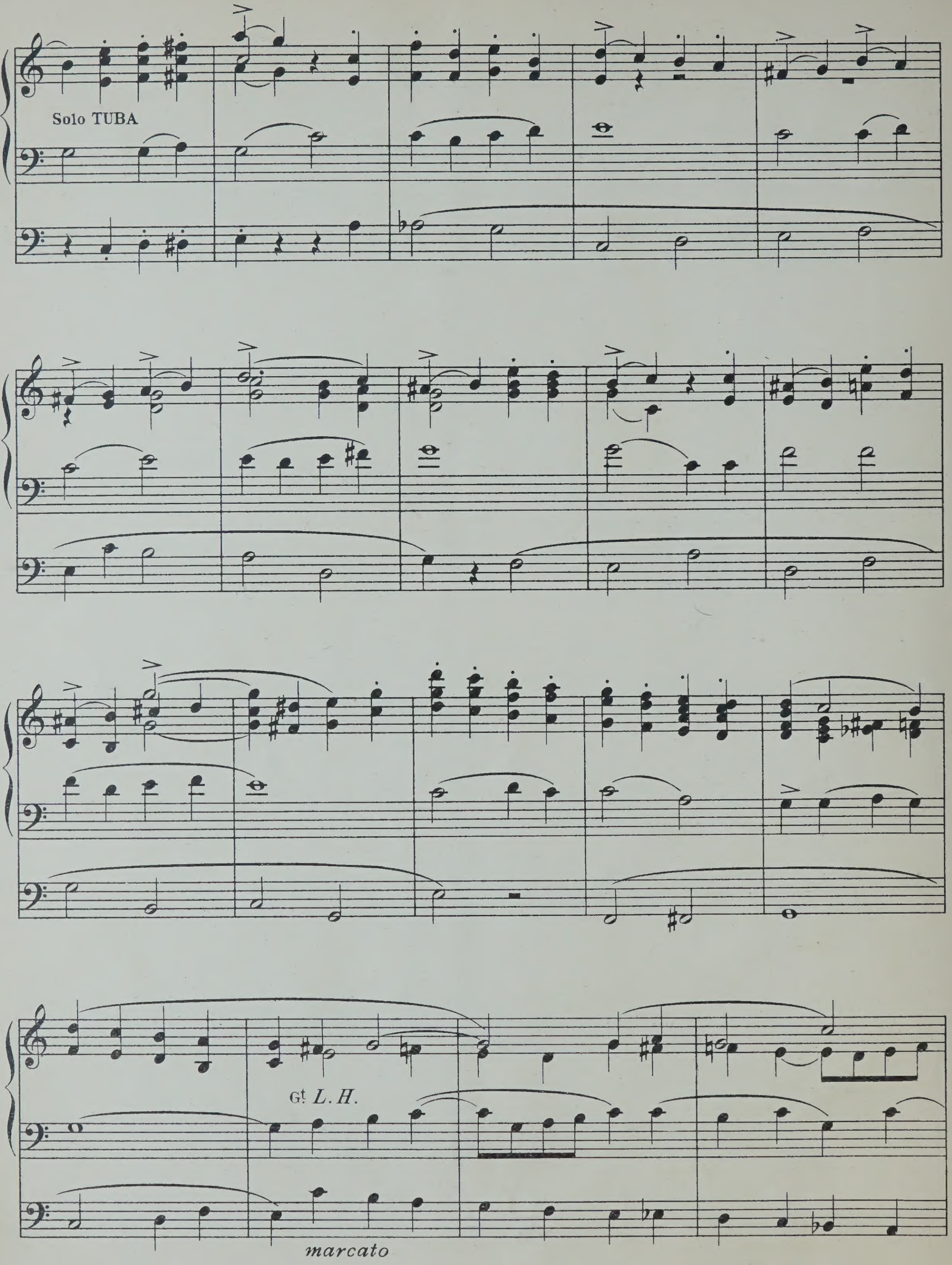

Swell Voix Céleste.
rall.
Più lento.
Great 8 ft.
p
Very slow.
Swell.
pp
ten.

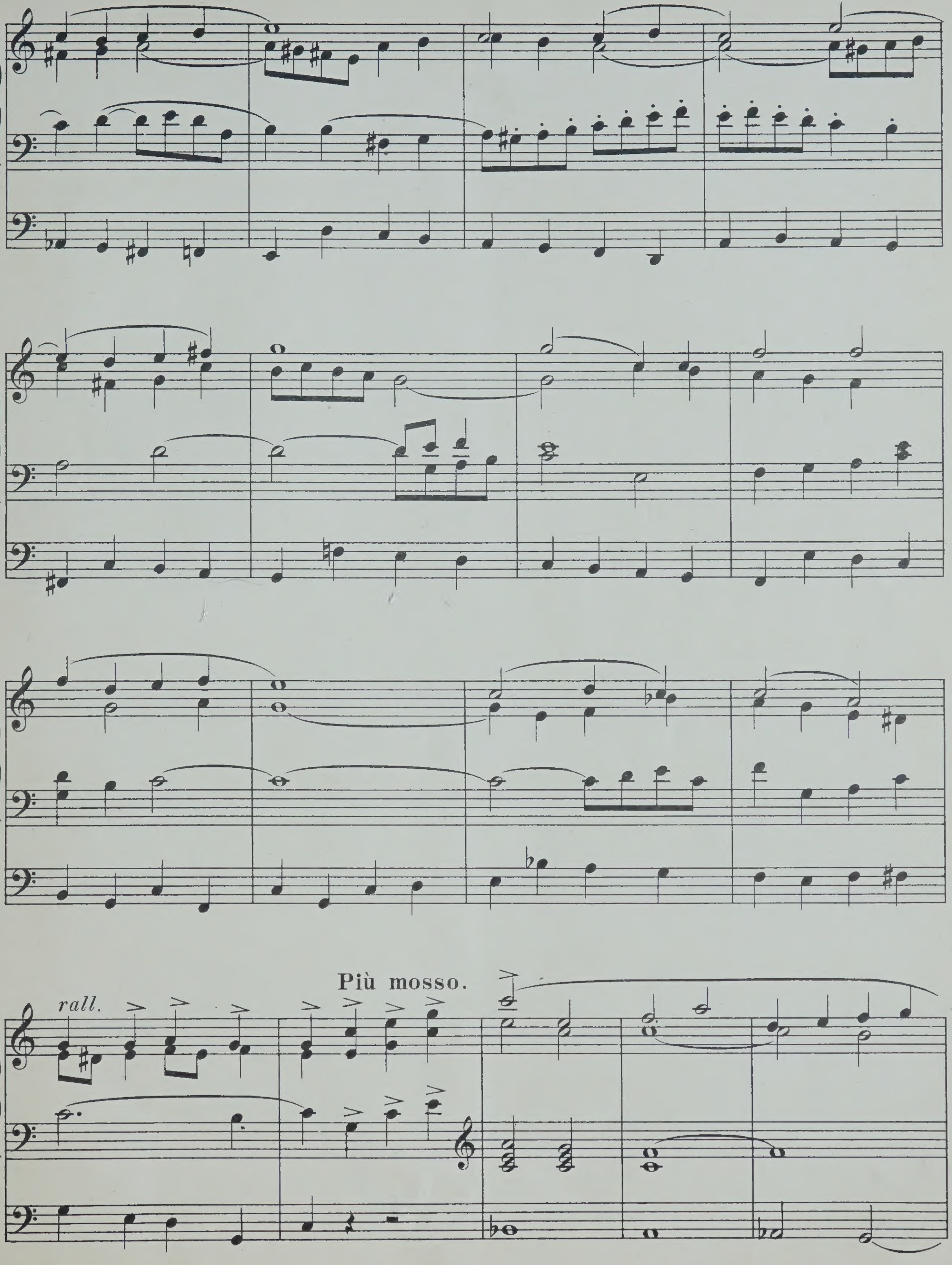

Tempo I.
Gt. 8 & 4 ft.
with Swell 8 & 4 ft.
with Reed coupled.
L.H.
Draw Gt. to Ped.
legato

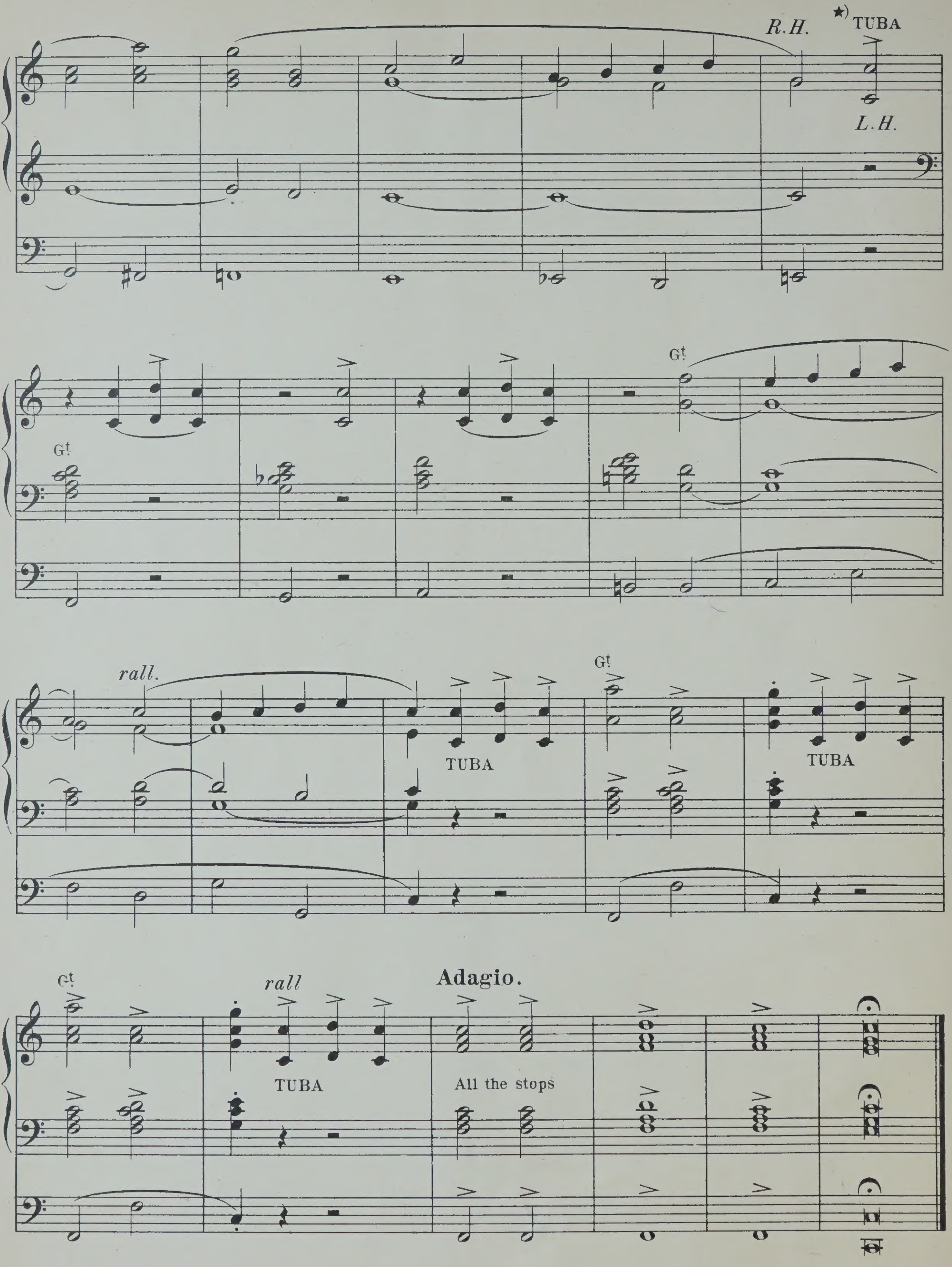

tr
add to Gt.
accel.
rall.
*)

---

*) On a three manual organ go on to the Swell with the *R. H.* and play the Solo Tuba part on the Trumpet Great Organ with the *L. H.* Put in Gt. to Ped.


Solo TUBA
Gt L. H.
marcato


rall.
Più mosso.


R.H.
*) TUBA
L.H.
Gt
Gt
rall.
TUBA
Gt
TUBA
Gt
rall
Adagio.
TUBA
All the stops

---

*) On a three manual organ play the entire passage upon the great organ keyboard.

INTRODUCTION, VARIATIONS & FUGUE

ON THE

"Adeste Fideles"

FOR THE

ORGAN

by

ARTHUR S. HOLLOWAY.

Mus. Doc: Oxon.

PRICE 2/6 NET.

LONDON: NOVELLO AND COMPANY, LIMITED.

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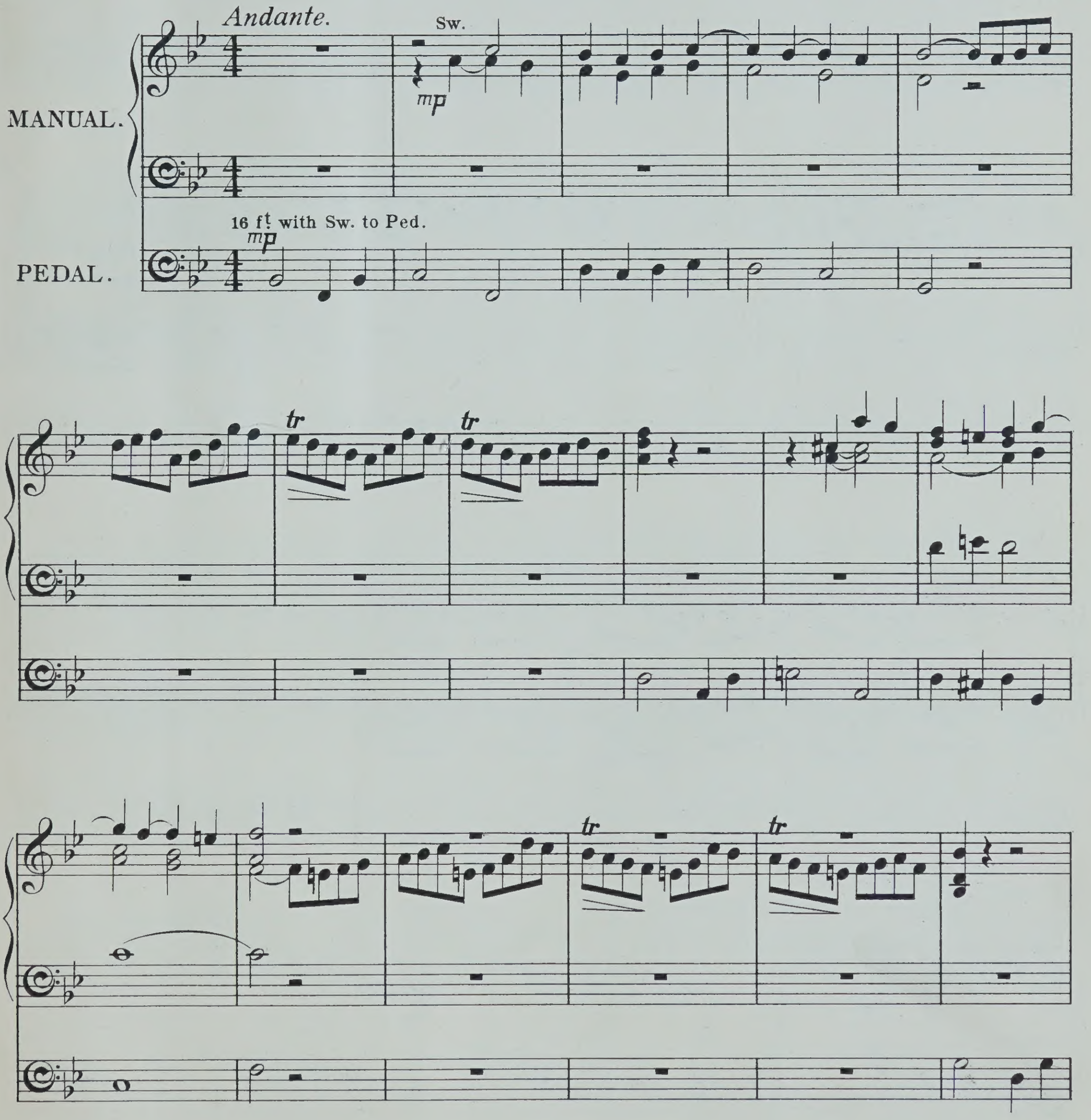
INTRODUCTION, VARIATIONS, AND FUGUE

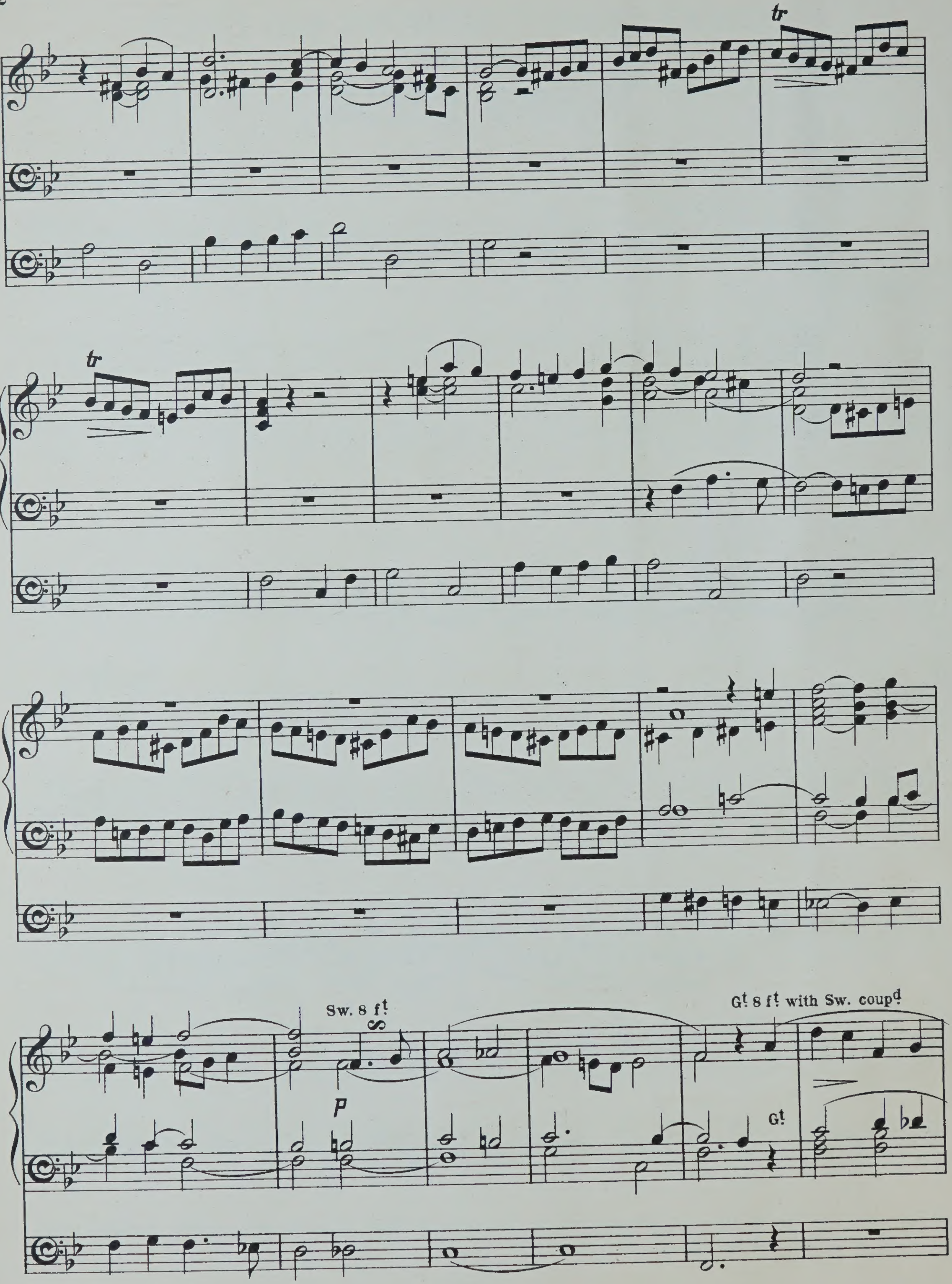
ON THE

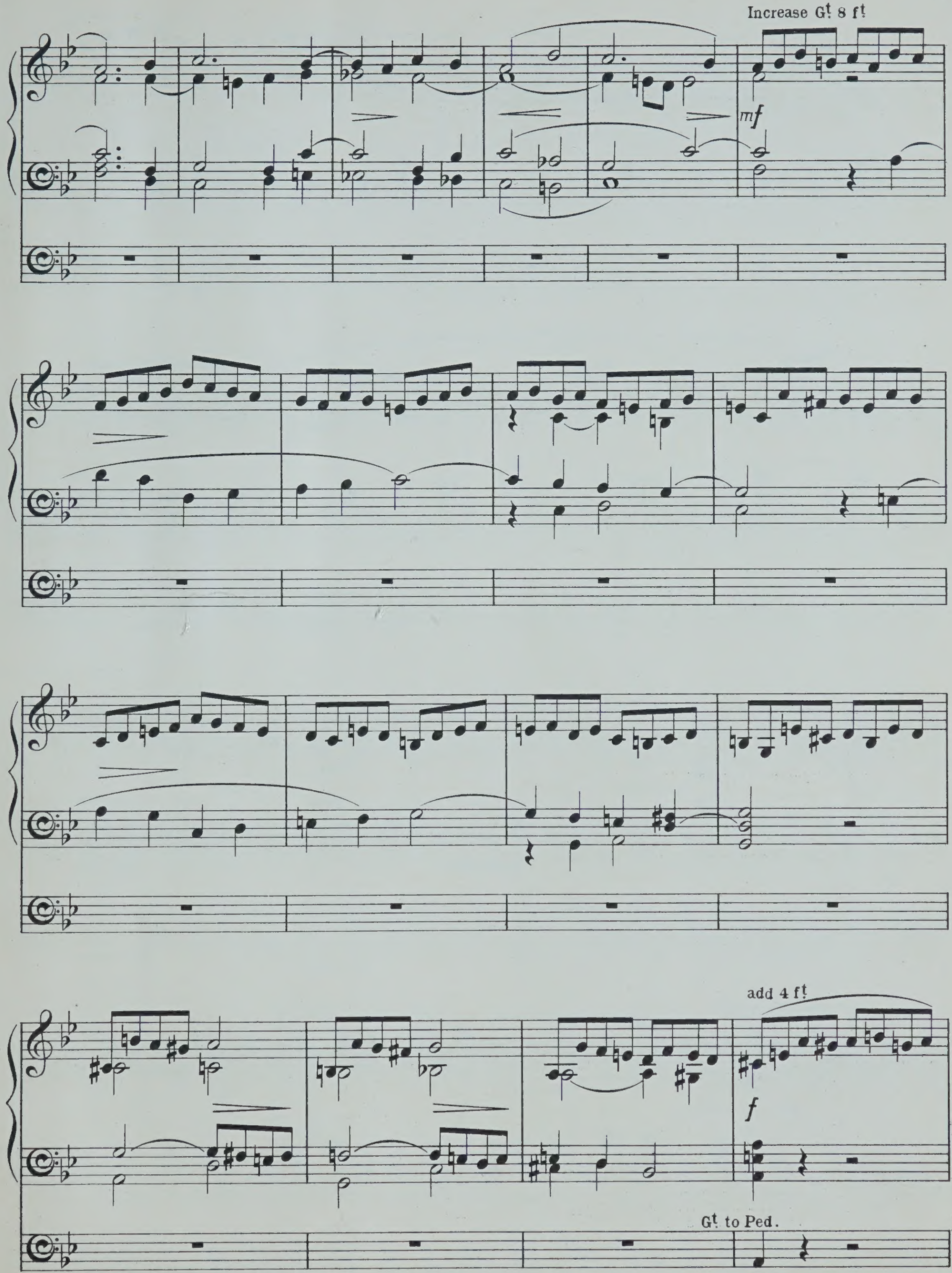
"ADESTE FIDELES."

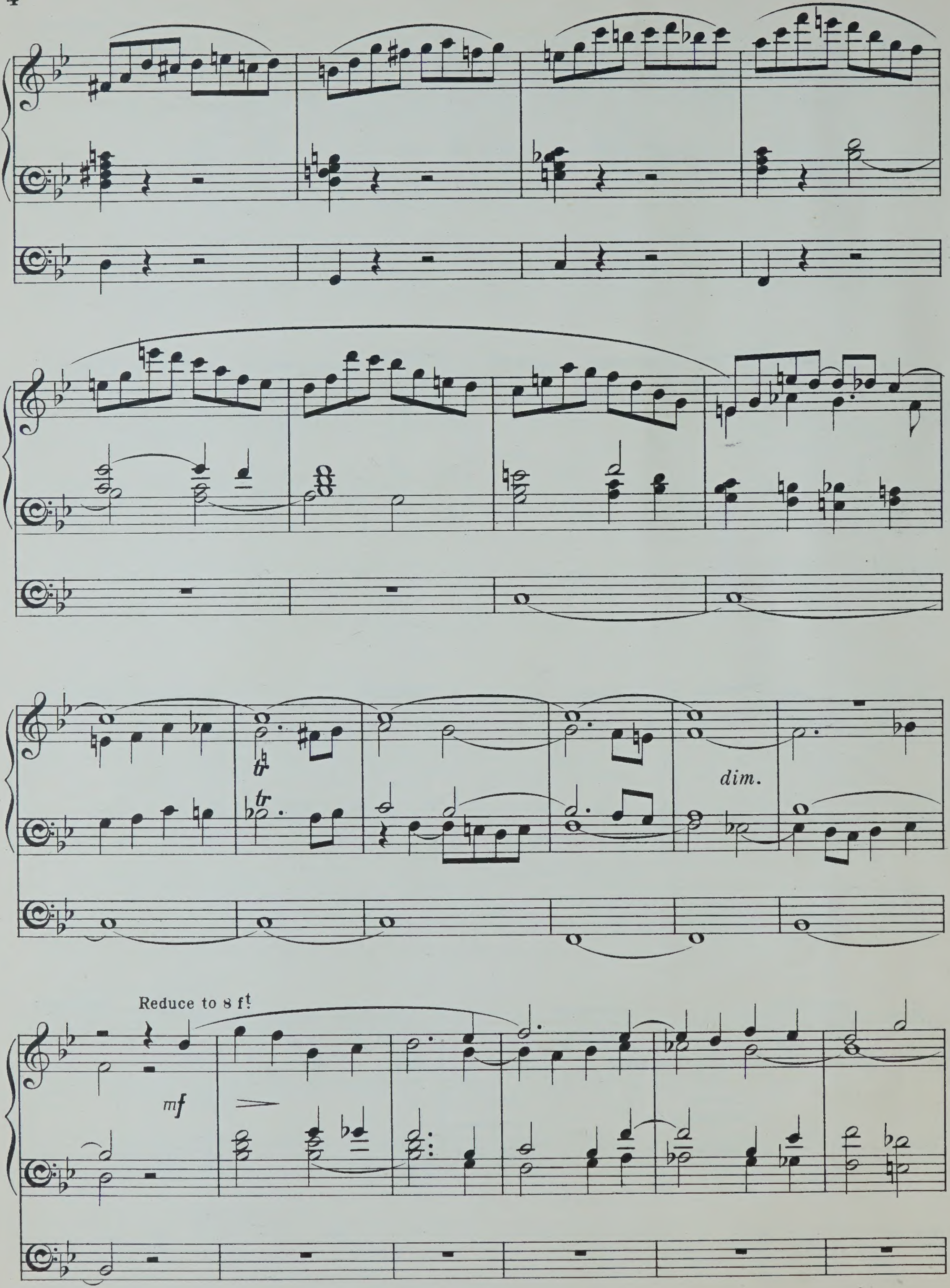
Dr. Arthur S. Holloway.

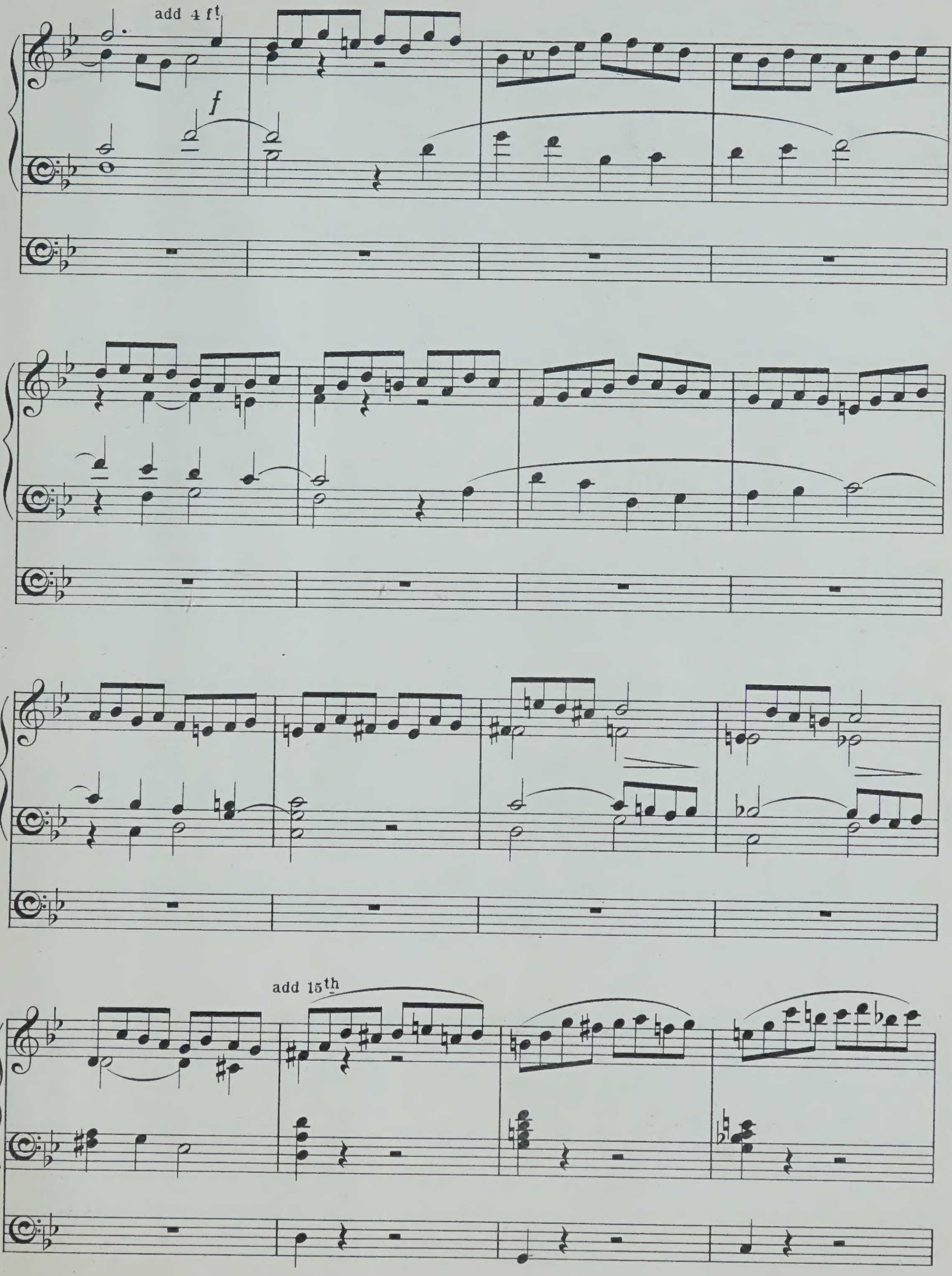

Andante.
MANUAL.
PEDAL.
Sw.
mp
16 ft. with Sw. to Ped.
mp
tr

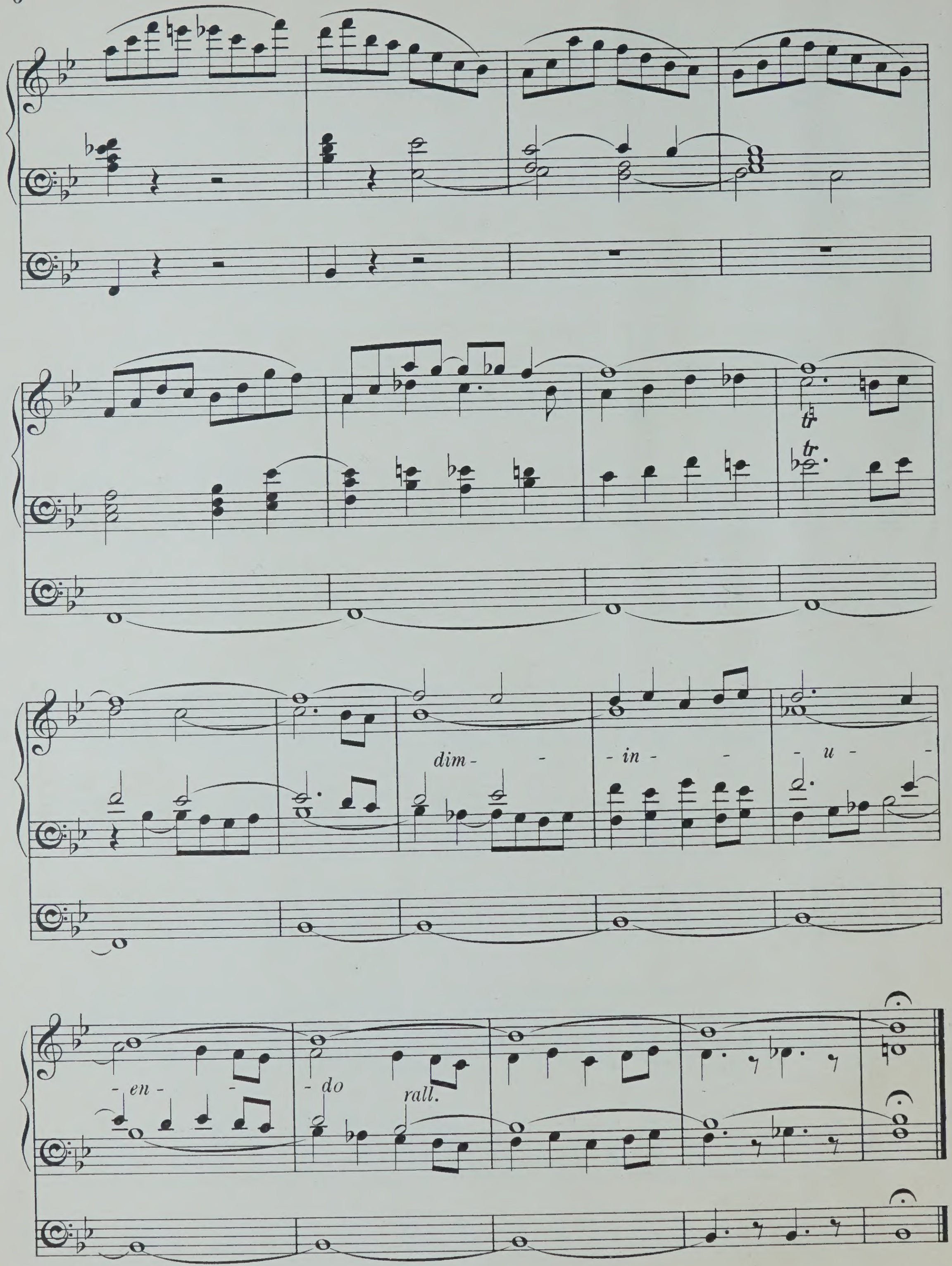
✻ Some ordinary stops are indicated, but the composer wishes the performer to use his own judgment, according to the resources of the organ at his command.


tr
tr
Sw. 8 ft
p
Gt 8 ft with Sw. coupd
Gt


Increase Gt. 8 ft.
mf
add 4 ft.
f
Gt. to Ped.

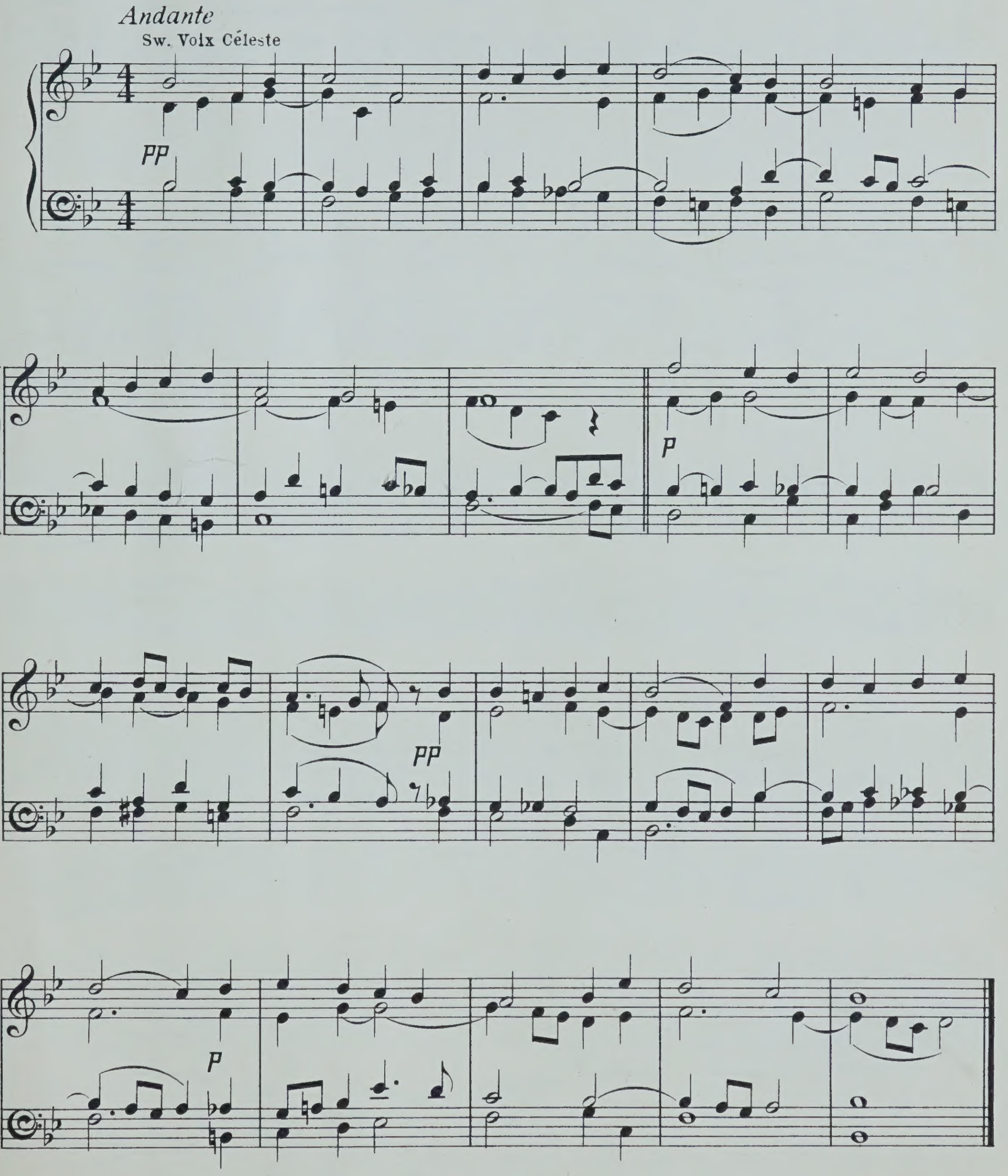

tr
tr
dim.
Reduce to 8 ft
mf


add 4 ft.
f
add 15th

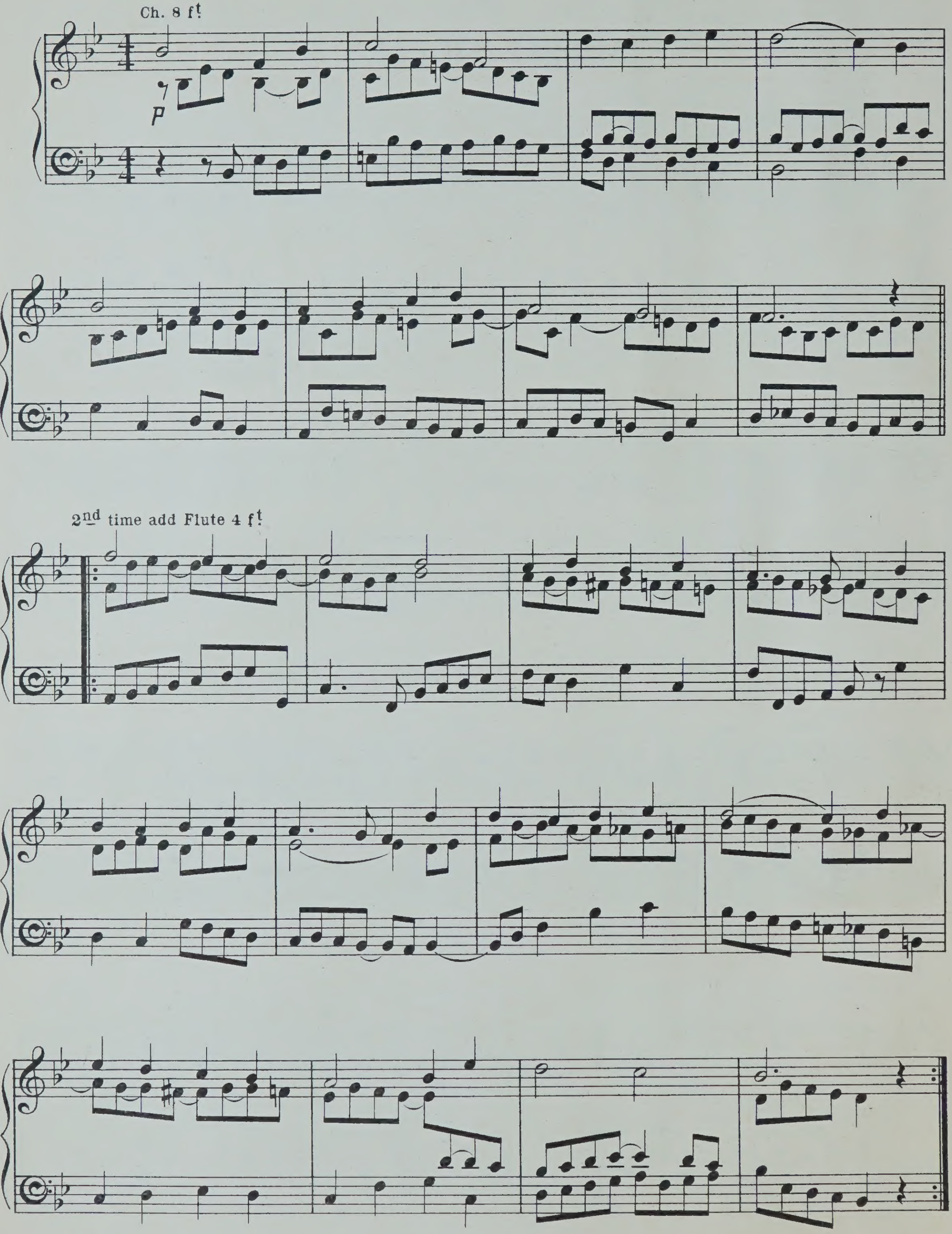

tr
tr
dim-
-in-
-u-
-en-
-do
rall.

AIR.

"ADESTE FIDELES."


Andante
Sw. Voix Céleste
pp
p
pp
p

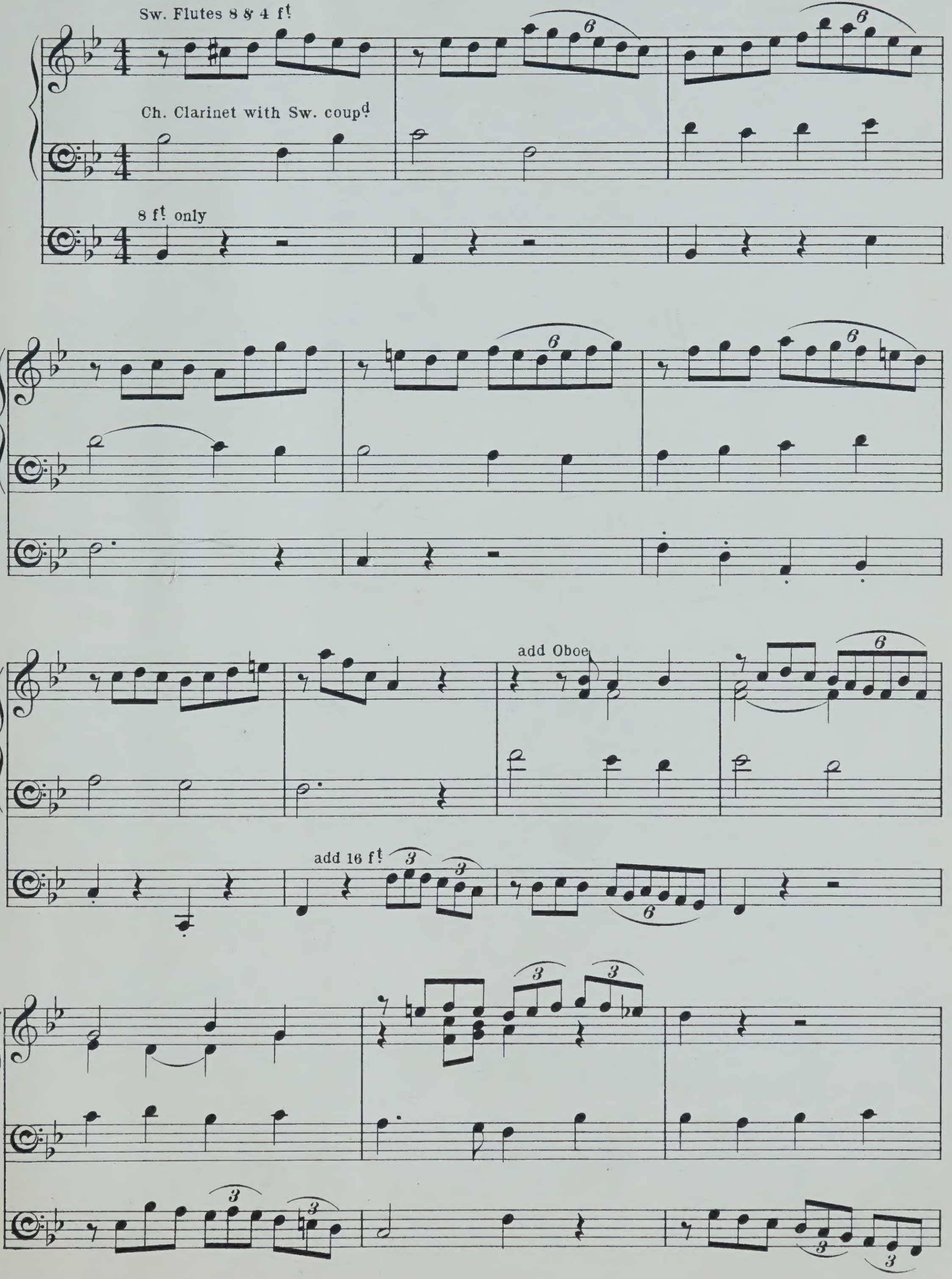
VARIATION I.

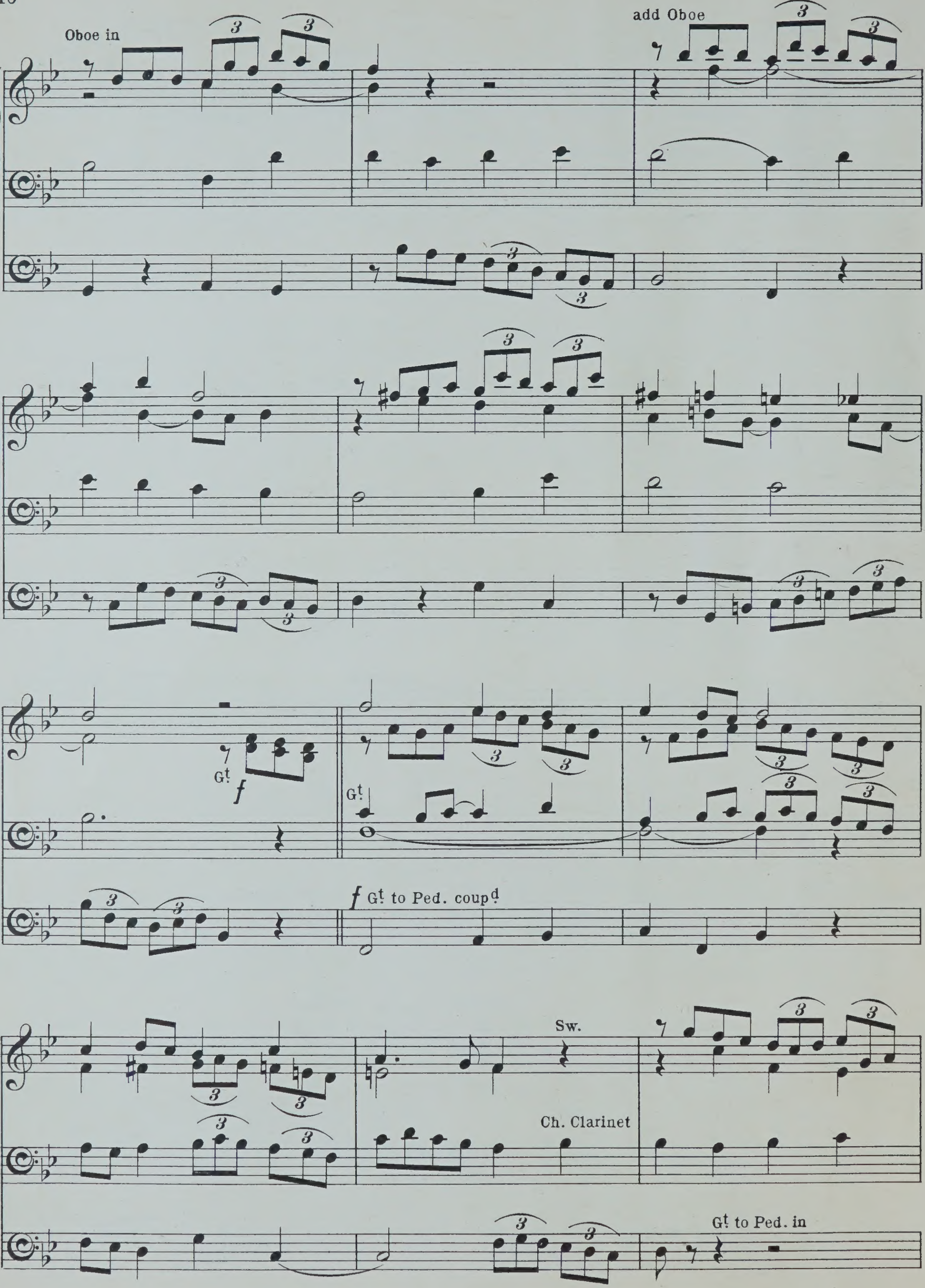


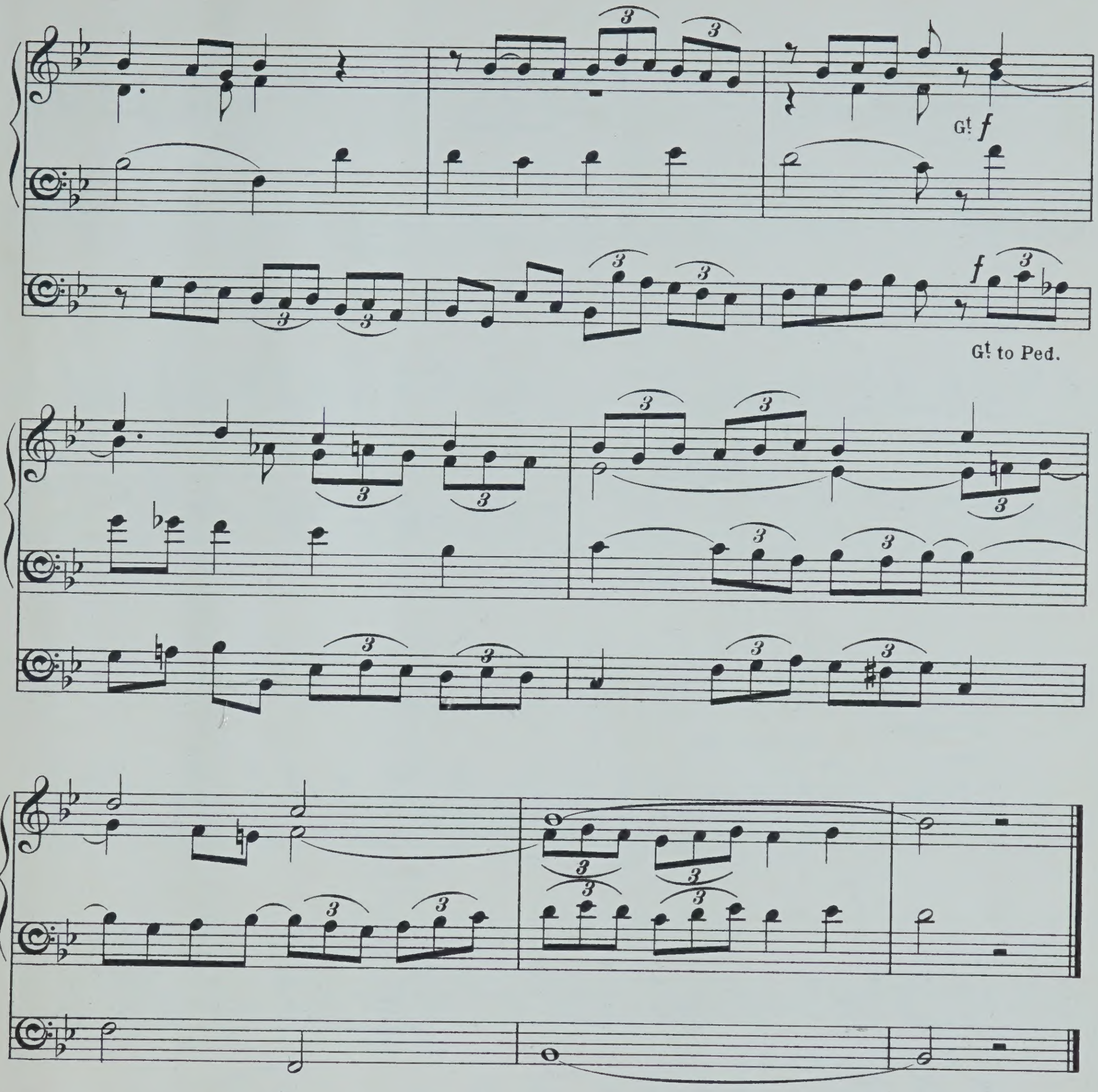
Ch. 8 f^{t}

2$^{\underline{nd}}$ time add Flute 4 f^{t}

VARIATION II.

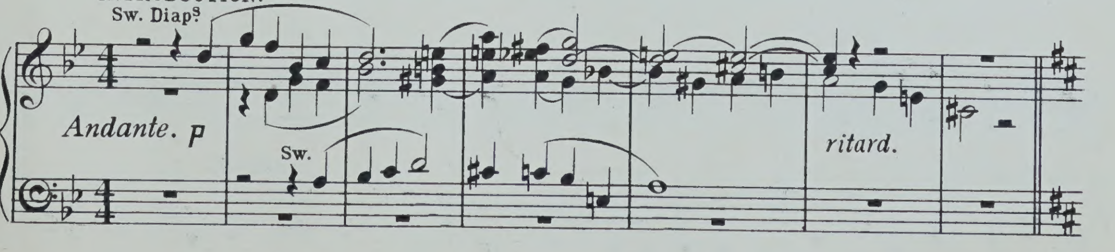

Sw. Flutes 8 & 4 ft.
Ch. Clarinet with Sw. coupd.
8 ft. only
add 16 ft.
add Oboe
6
3

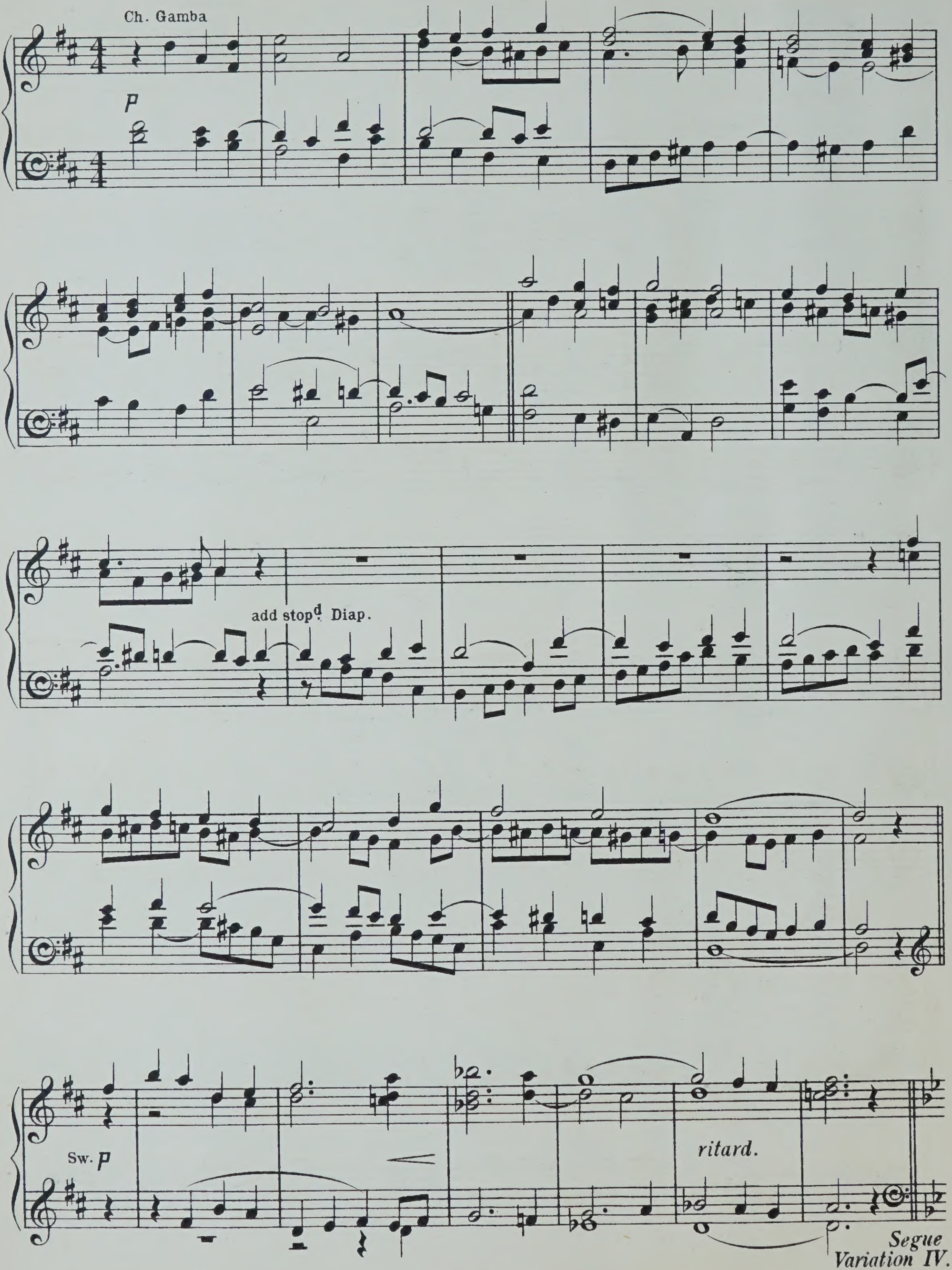

Oboe in
add Oboe
Gt.
f
Gt.
f Gt. to Ped. coupd.
Sw.
Ch. Clarinet
Gt. to Ped. in
3


Gt f
f
Gt to Ped.

VARIATION III.

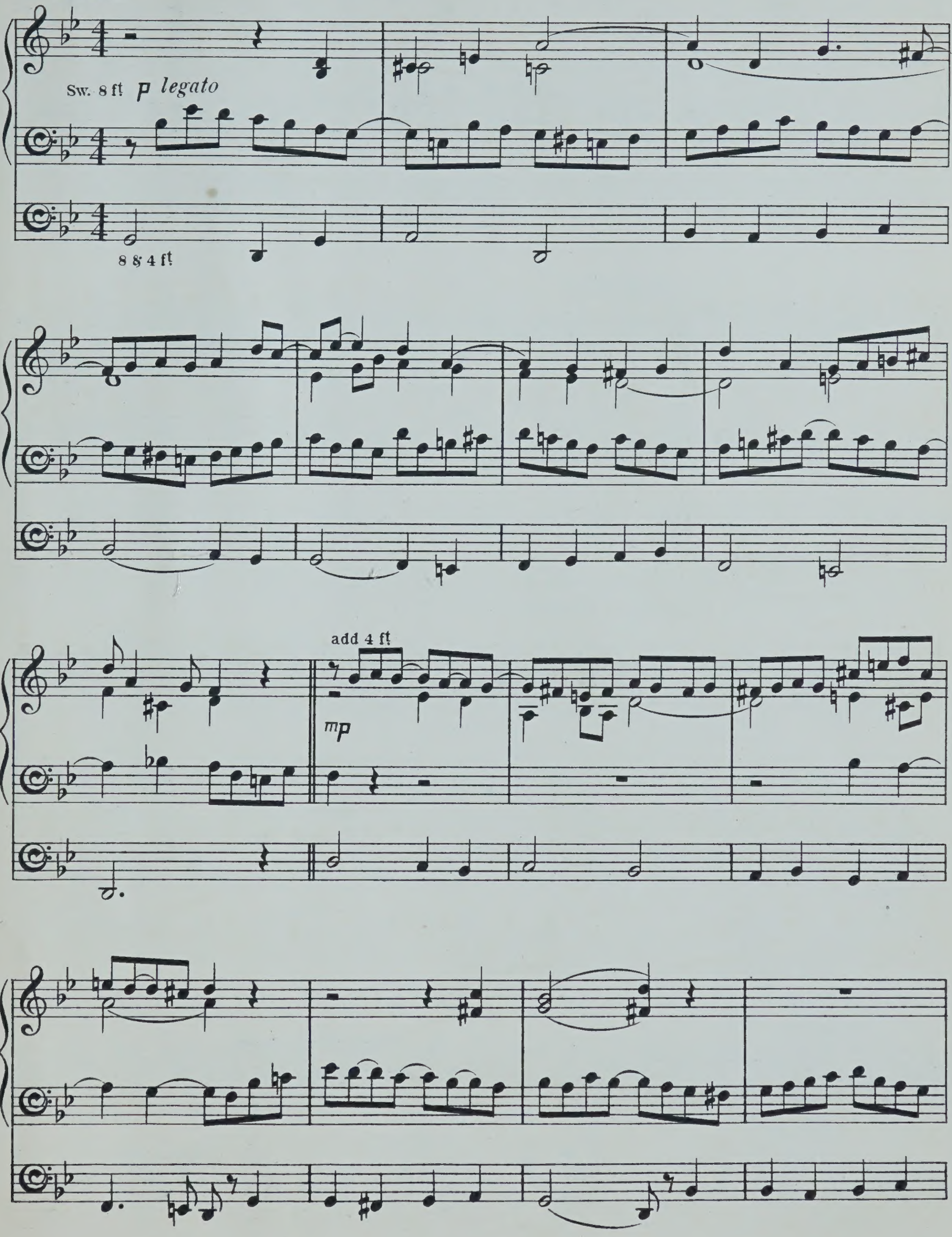
INTRODUCTION.

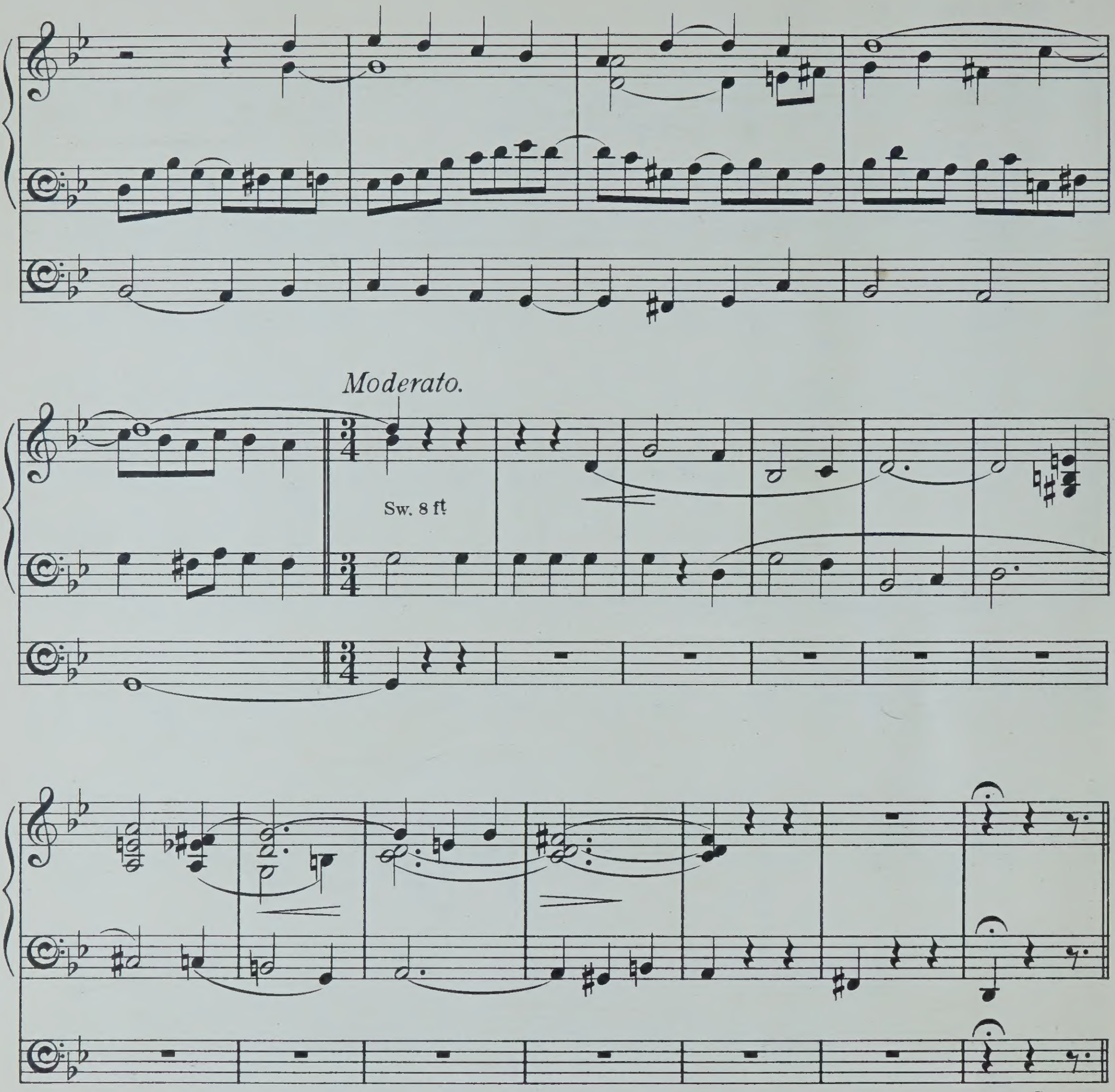

Sw. Diaps
Andante. p
Sw.
ritard.


Ch. Gamba
p
add stopd. Diap.
Sw. p
ritard.
Segue
Variation IV.

VARIATION IV.

MINORE.

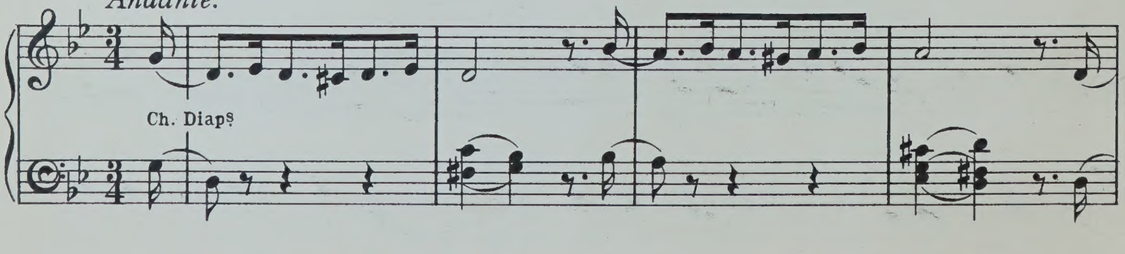

Sw. 8 ft
p legato
8 & 4 ft
add 4 ft
mp

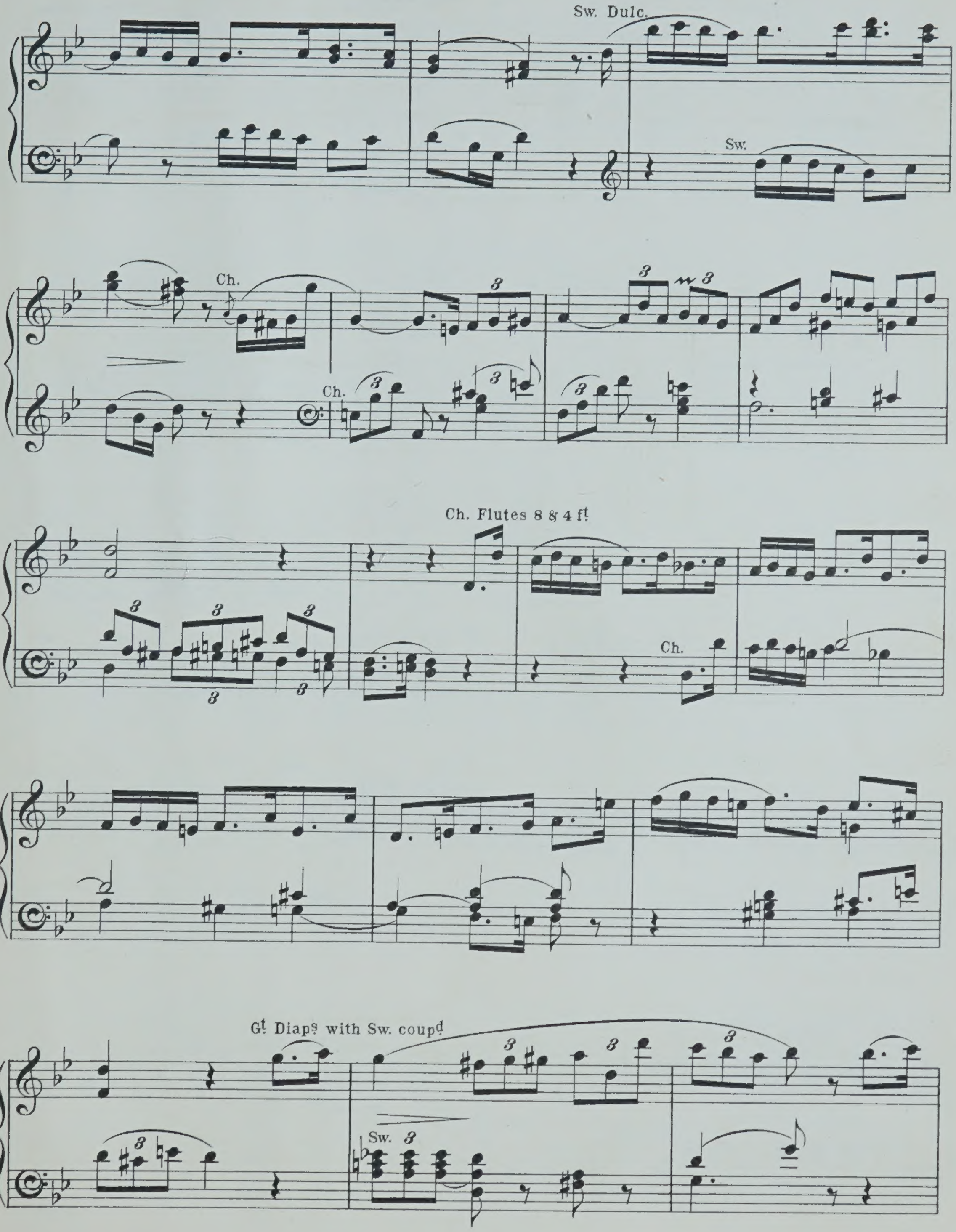

Moderato.
Sw. 8 ft.

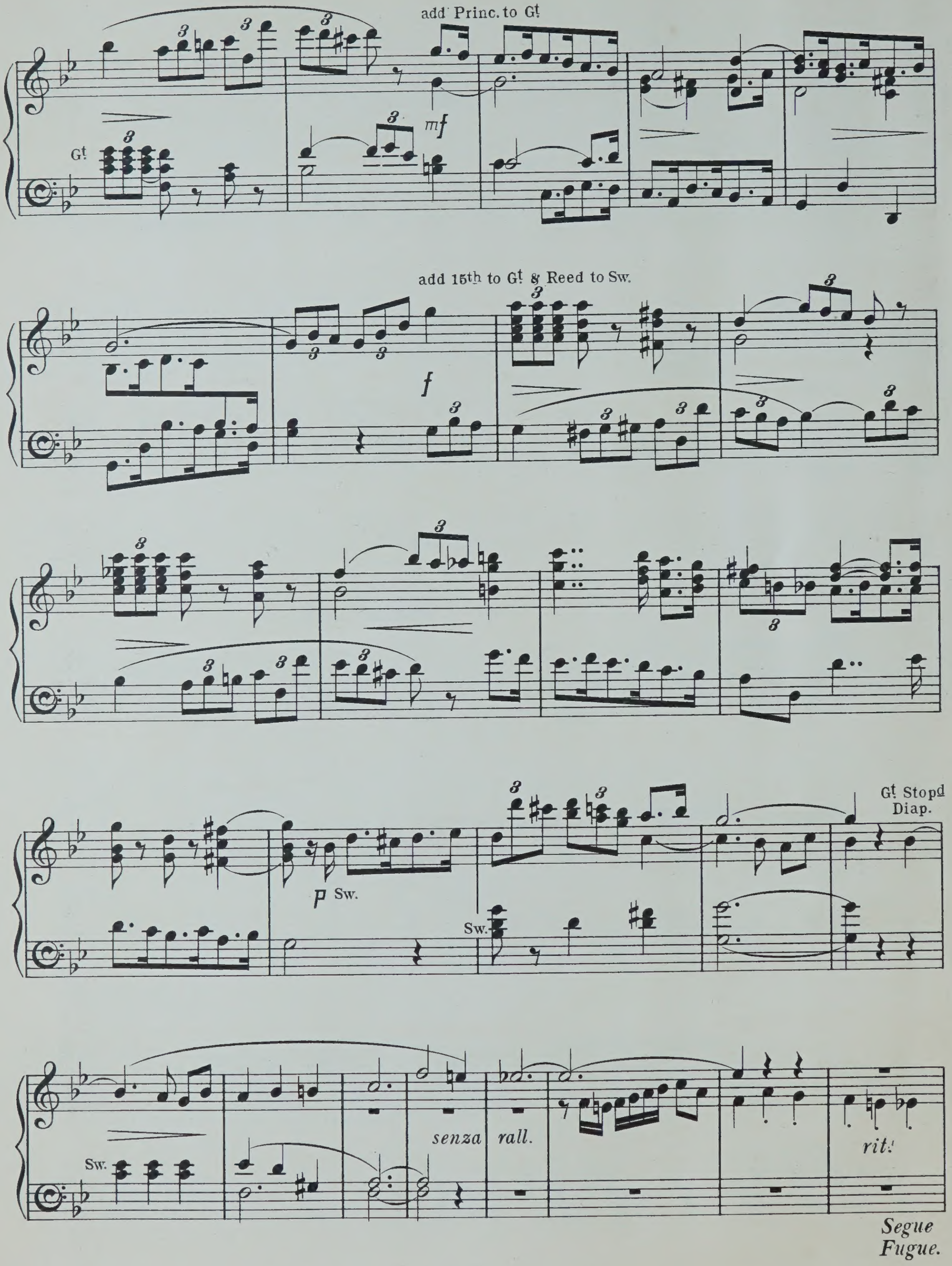
Segue
Variation V.

VARIATION V.

Andante.



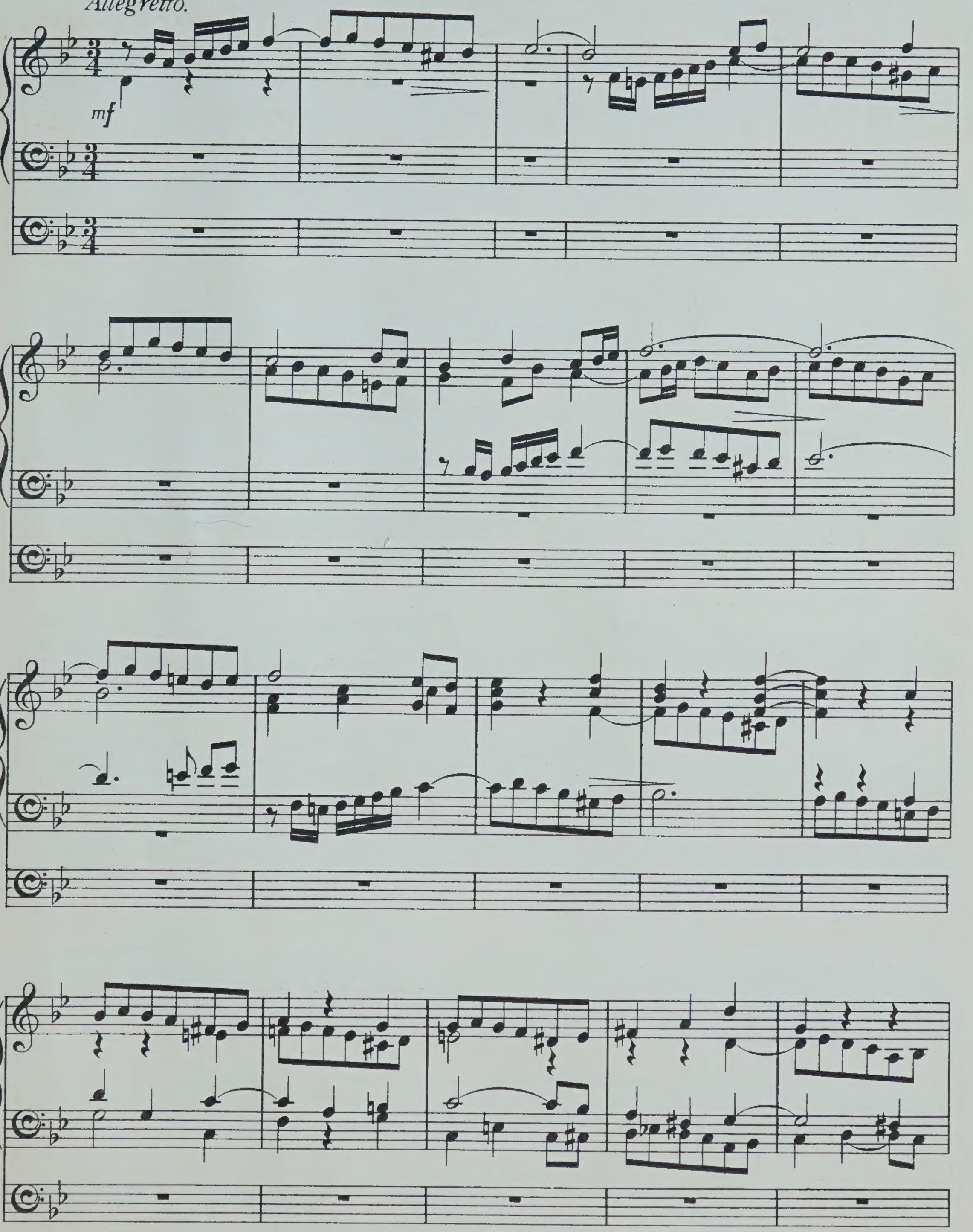

Sw. Dulc.
Sw.
Ch.
Ch.
Ch. Flutes 8 & 4 ft.
Ch.
Gt. Diaps. with Sw. coupd.
Sw.

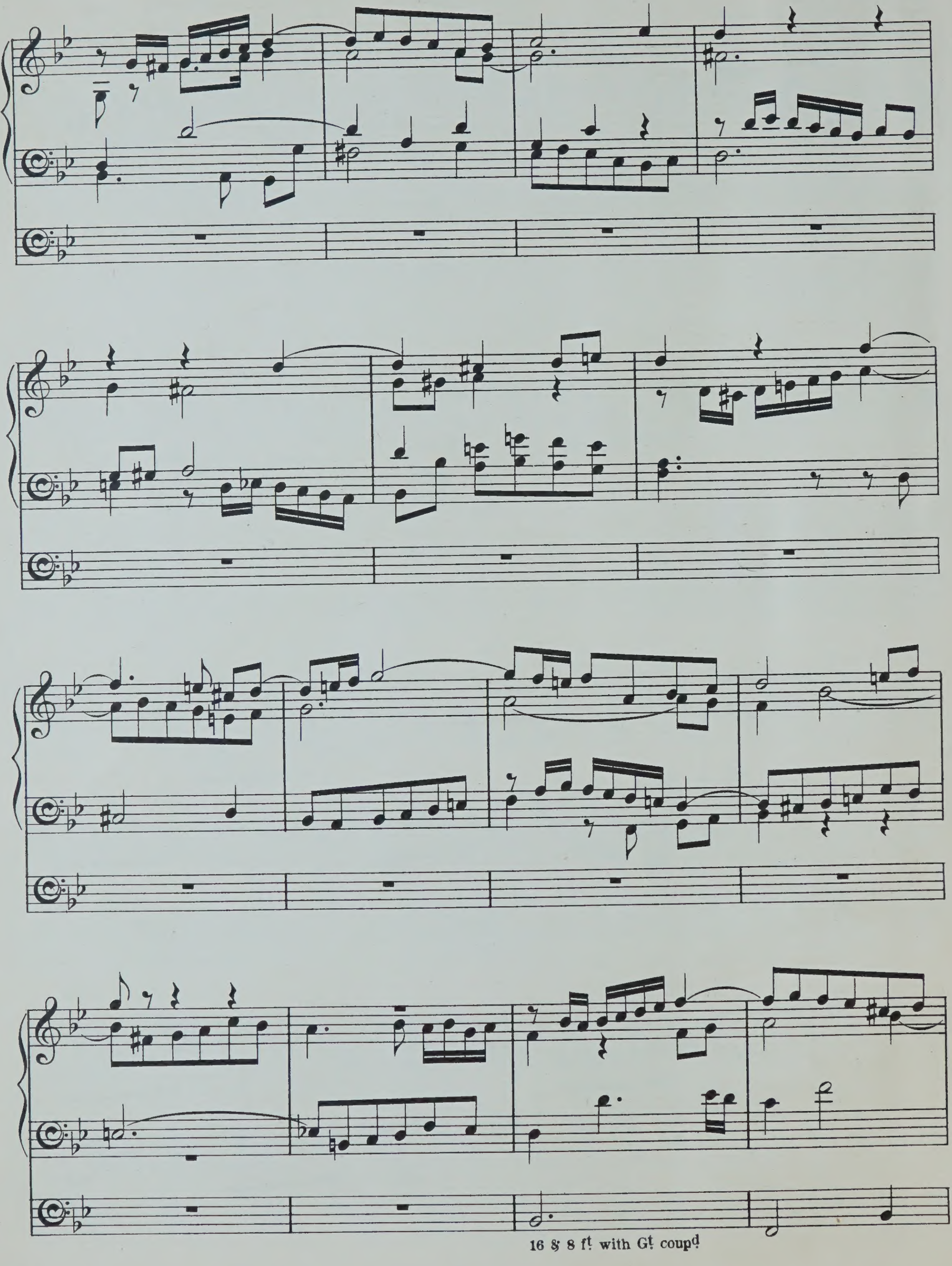

add Princ. to Gt
Gt
mf
add 15th to Gt & Reed to Sw.
f
p Sw.
Sw.
Gt Stopd Diap.
Sw.
senza
rall.
rit.
Segue Fugue.

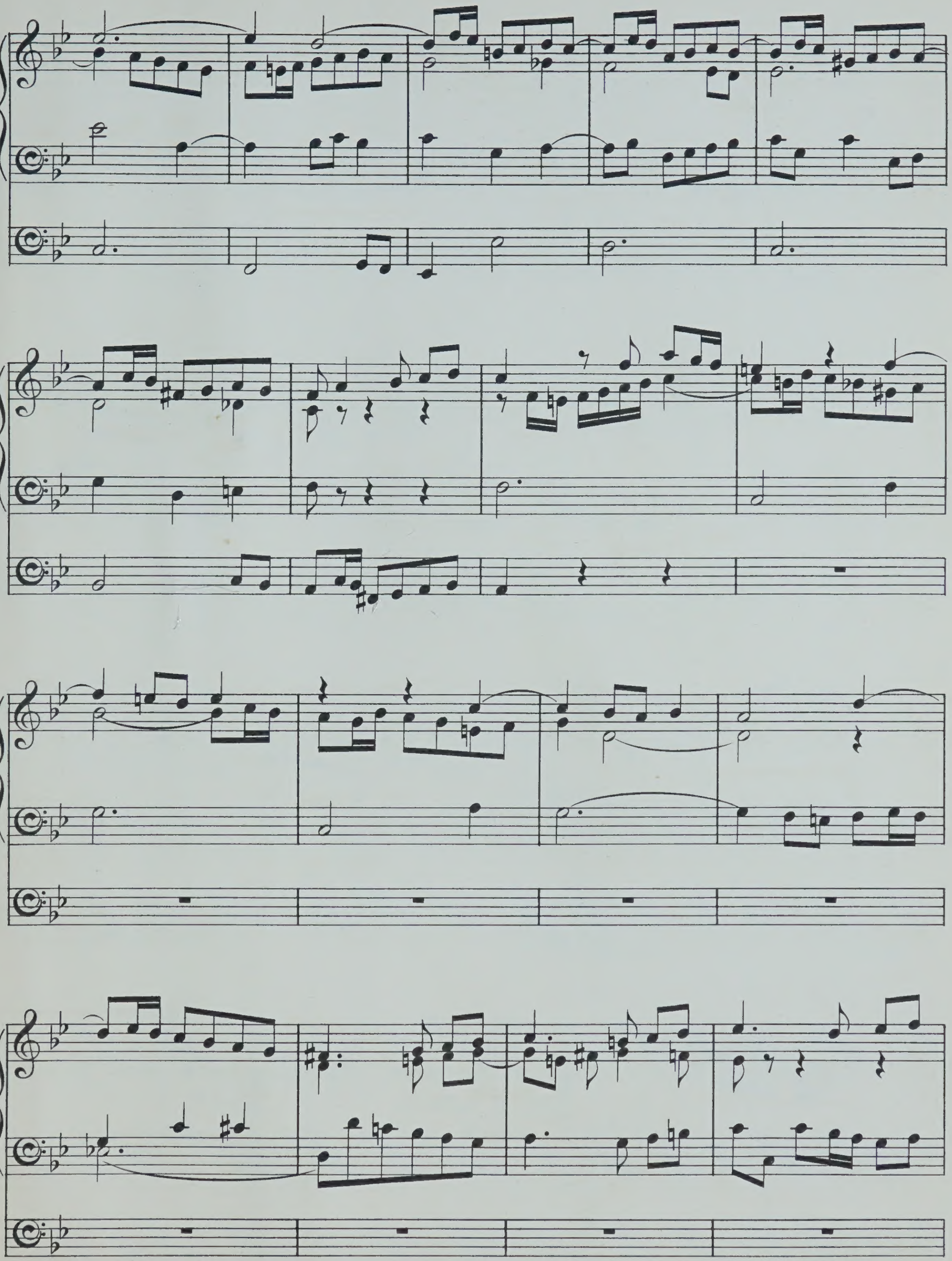
Gt. Diaps. with Sw. coupd.
Sw. Diaps. & Princ.
Ped. 16 & 8 ft. with Gt. coupd.

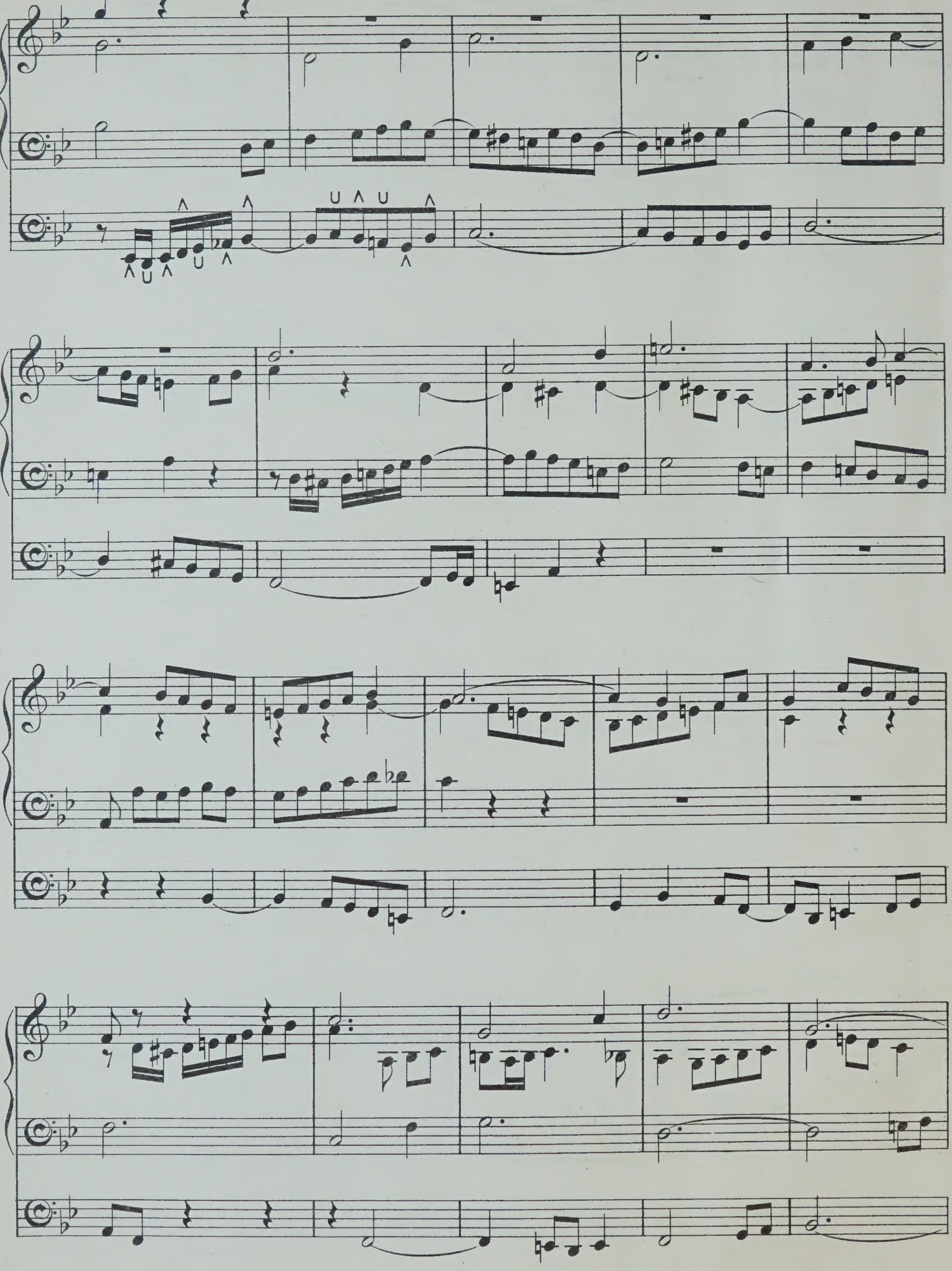
FUGUE.

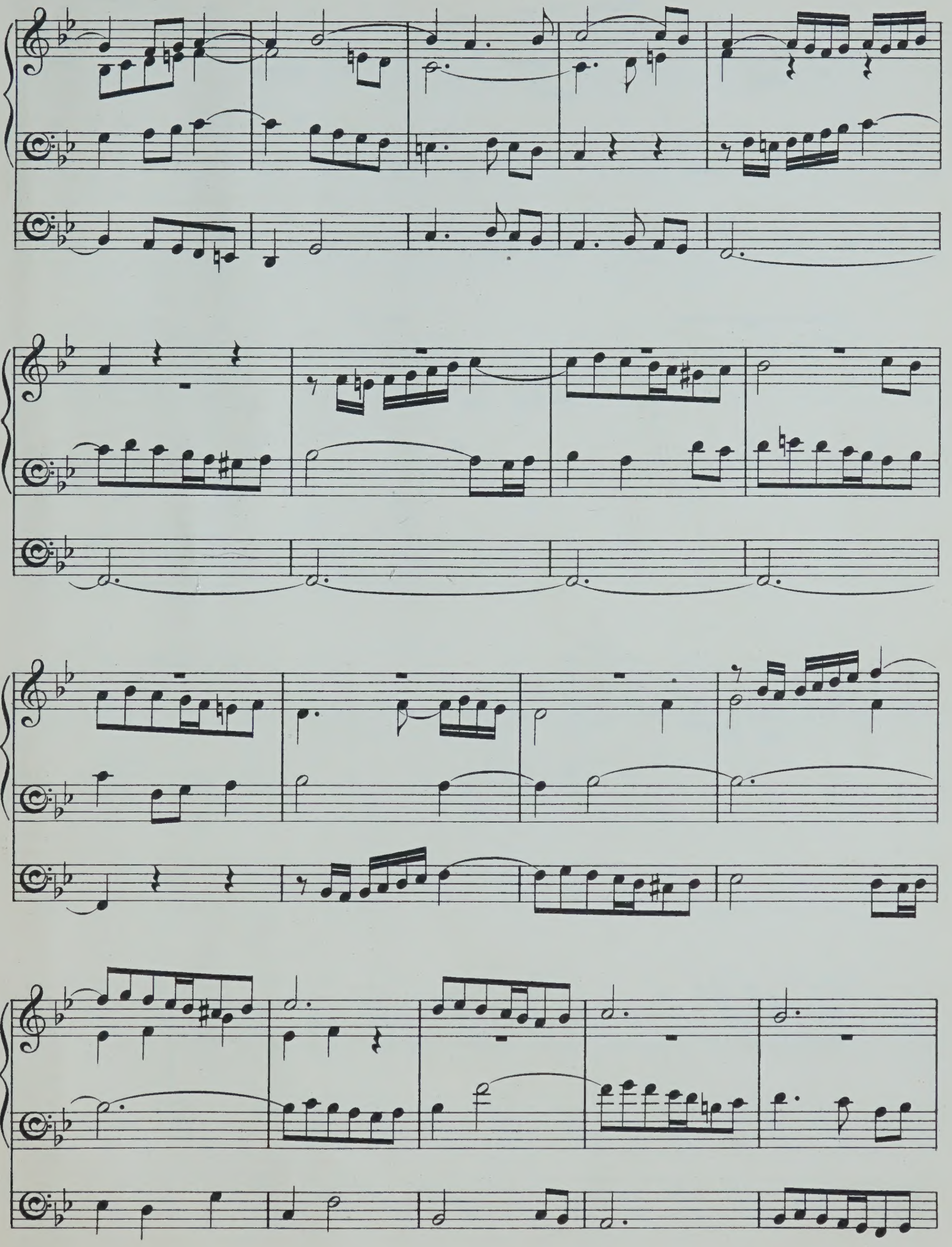
Allegretto.

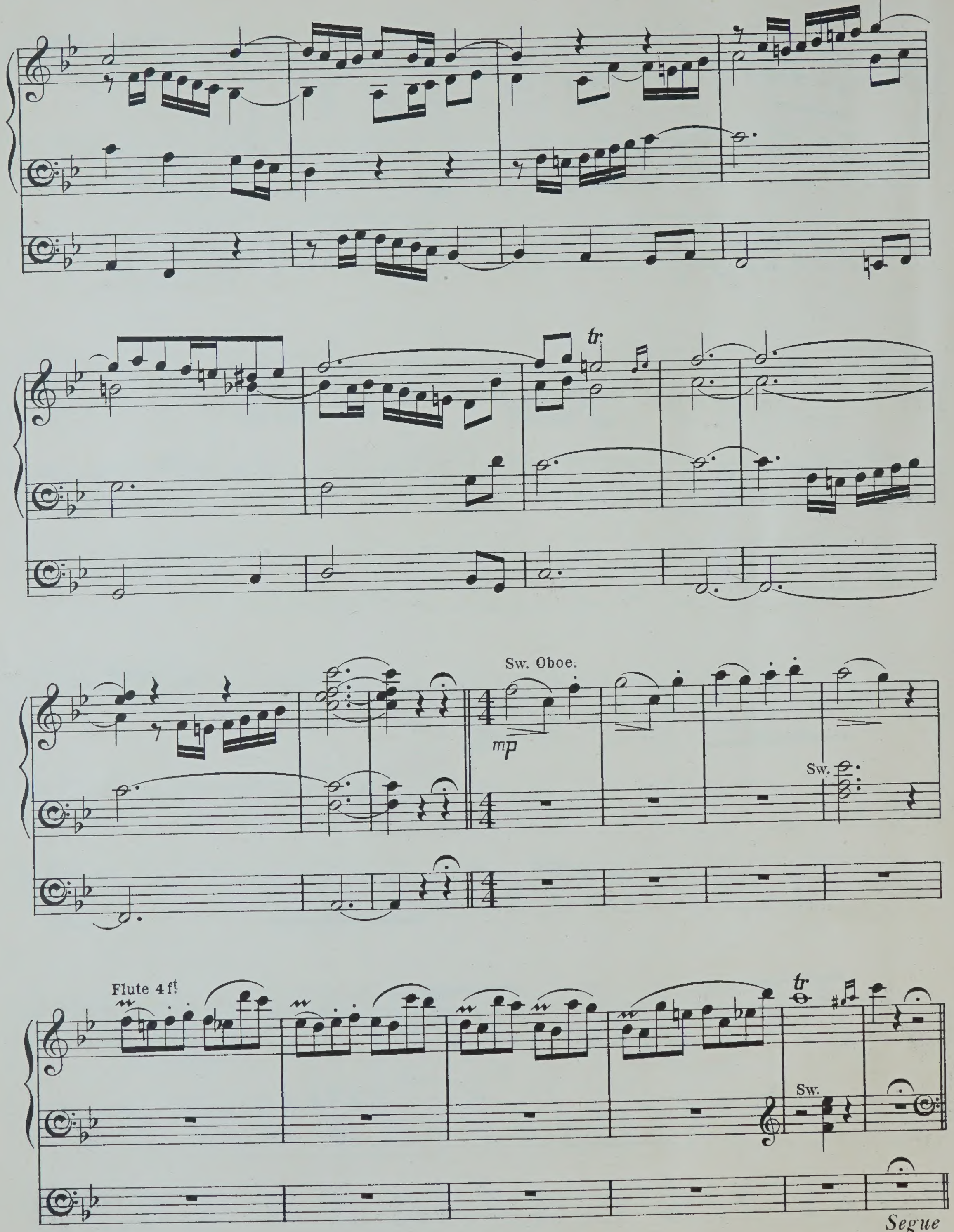



16 & 8 ft. with Gt. coupd.



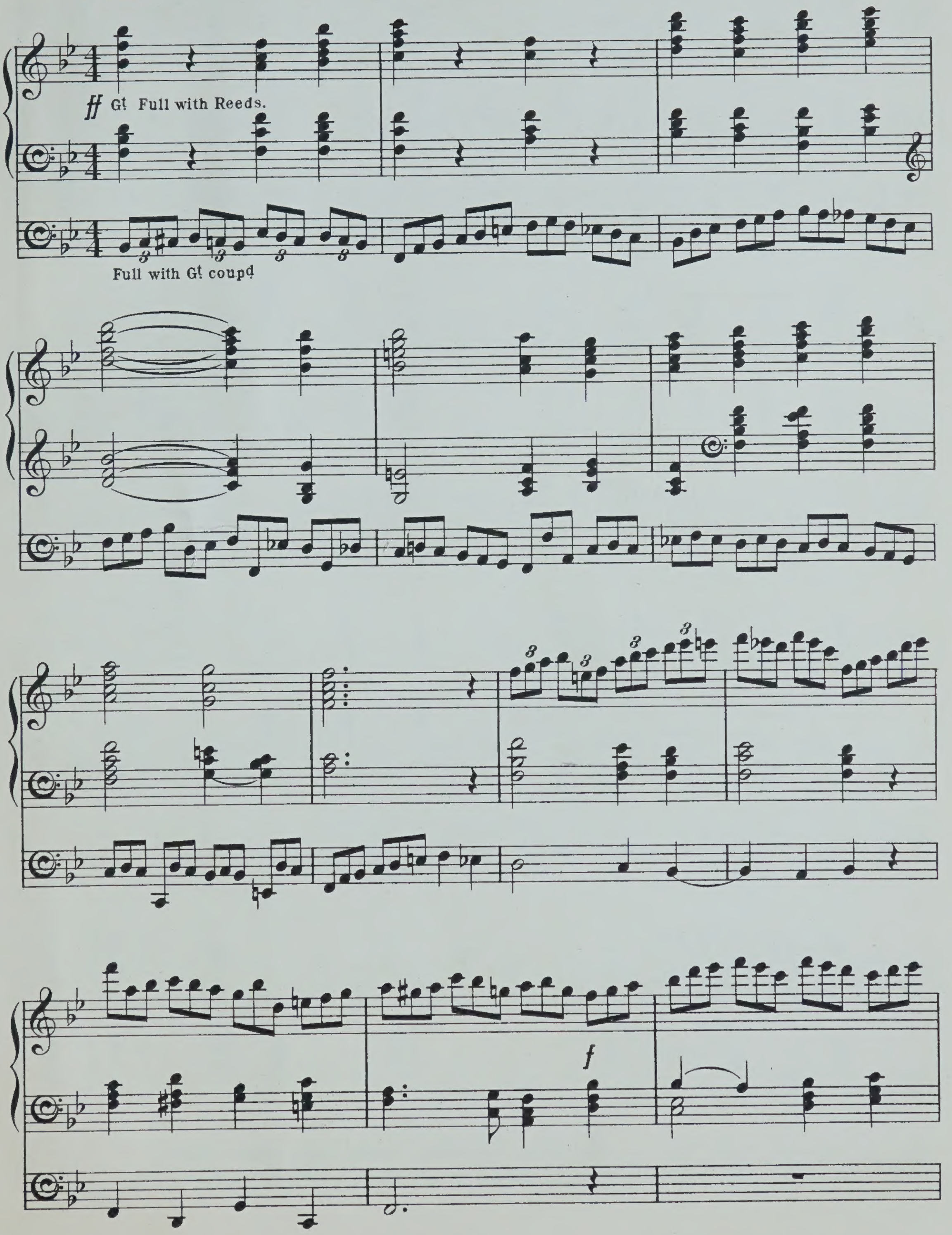


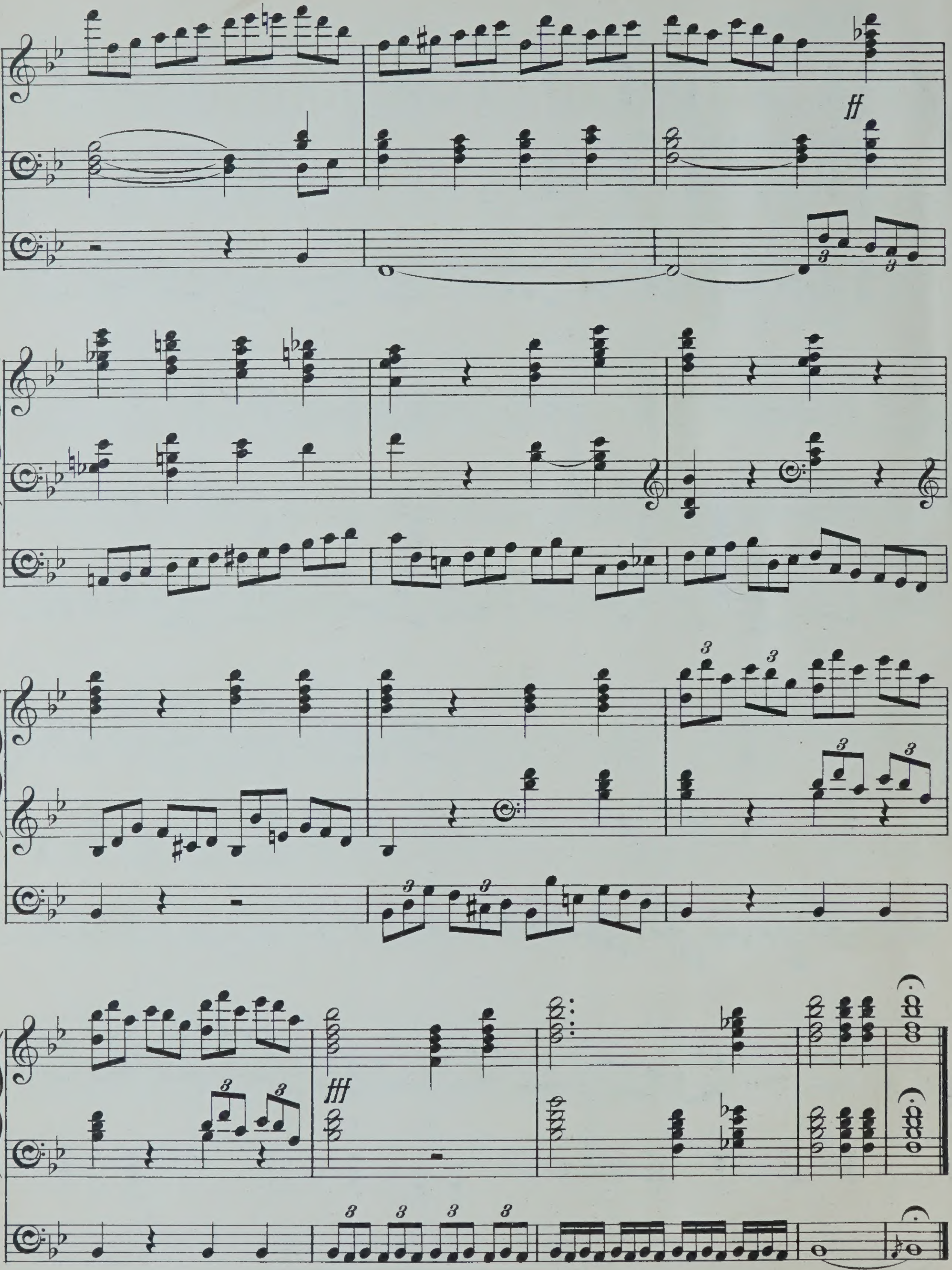



tr
Sw. Oboe.
mp
Sw.
Flute 4 ft
tr
Sw.

Segue Finale.

FINALE.


ff Gt Full with Reeds.
Full with Gt coupd
f


ff
3
fff

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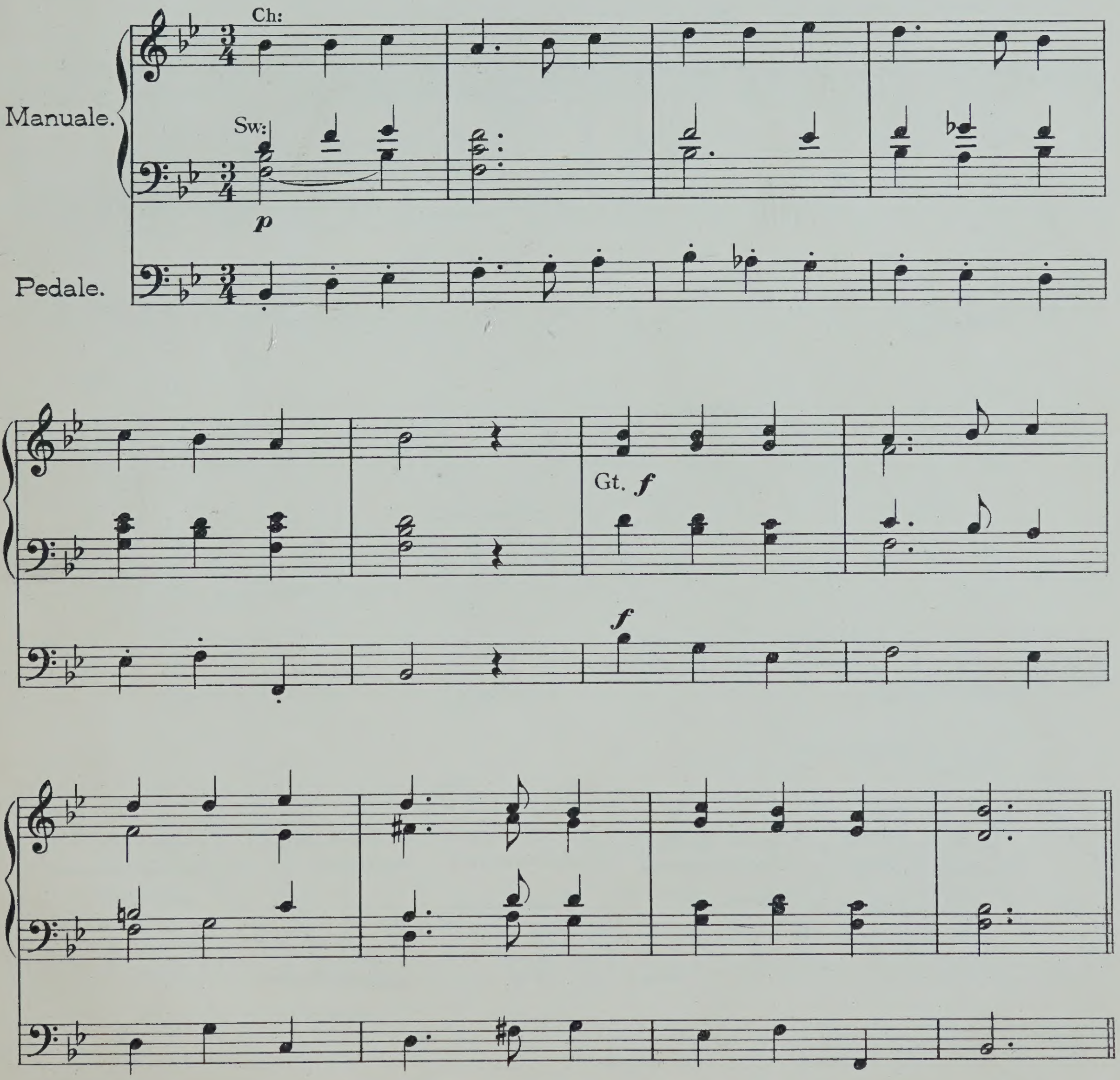
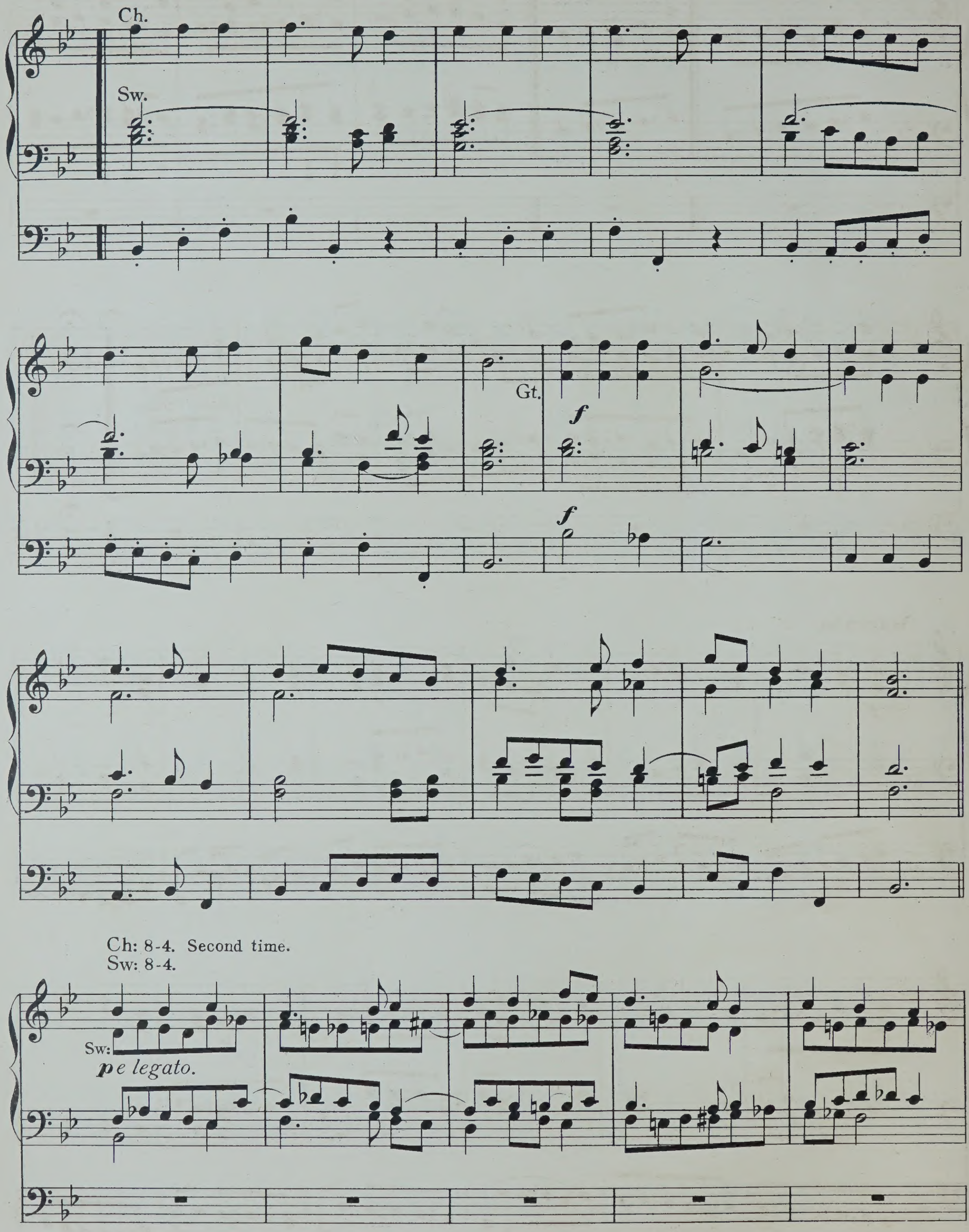
VIVAT REX.

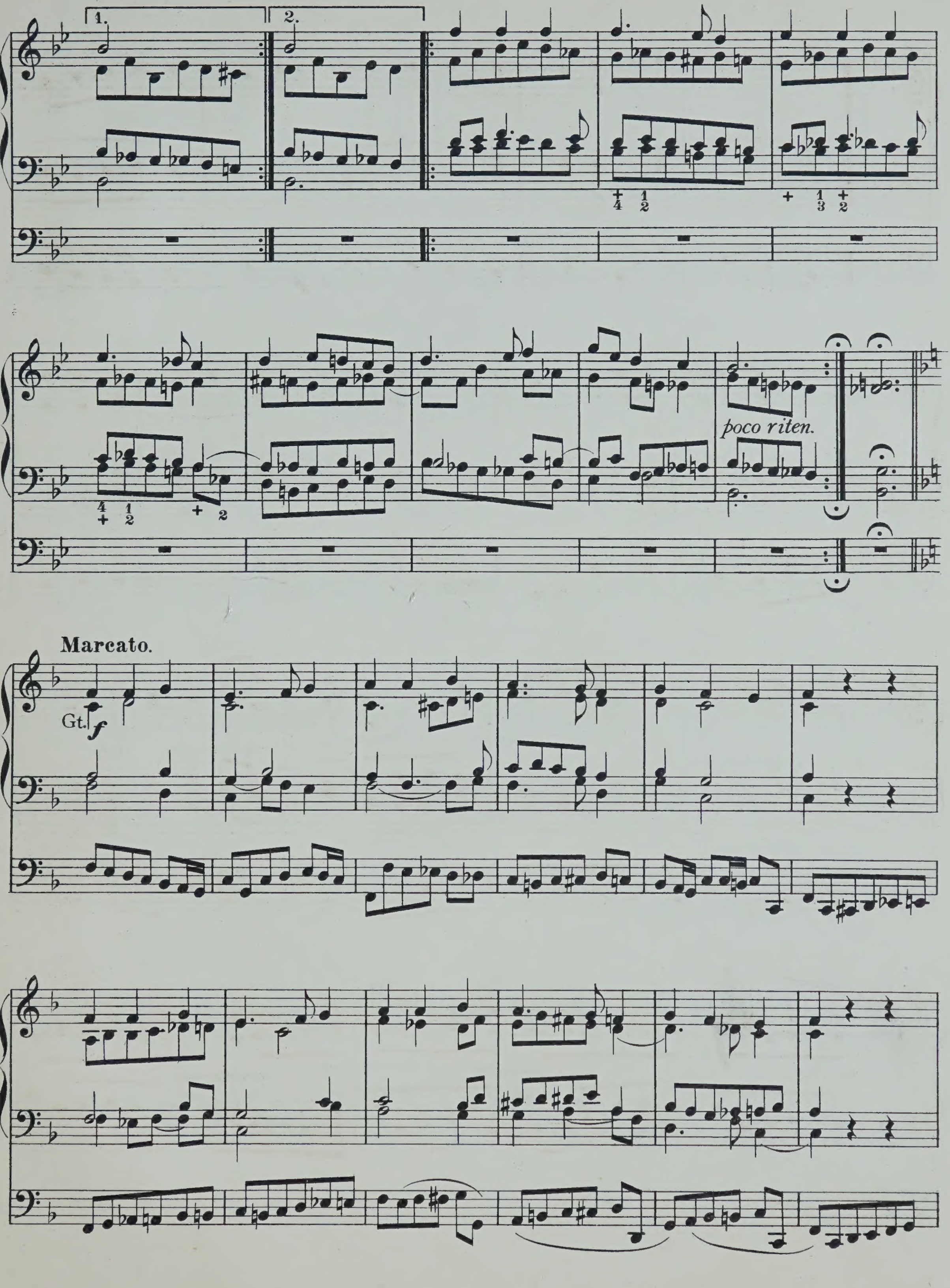
Variations and Fugue.

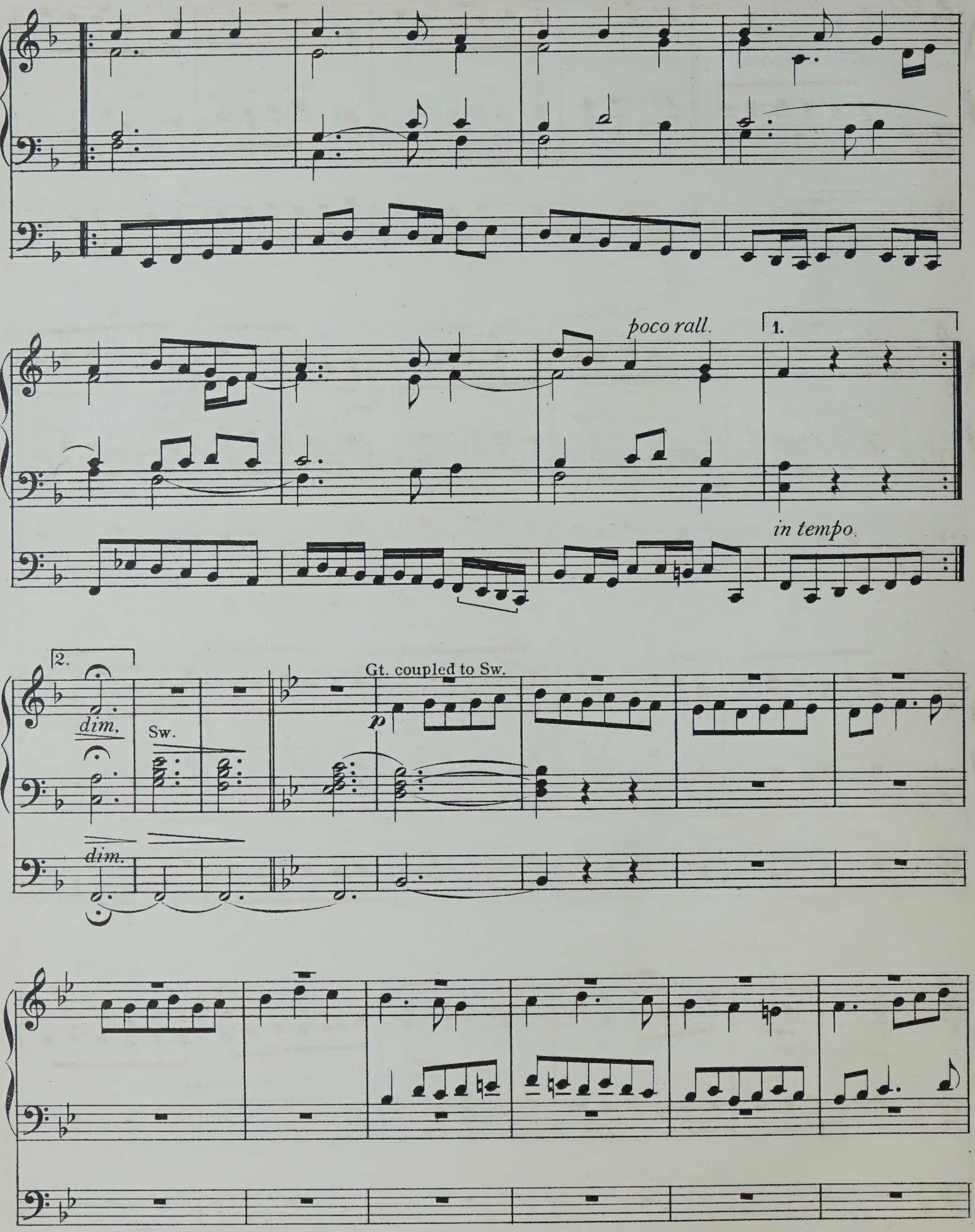
Prepare Organ.
Gt. Full.
Sw. Diapasons.
Ch. Clarinet.
Ped. 16 & 8 ft. soft.

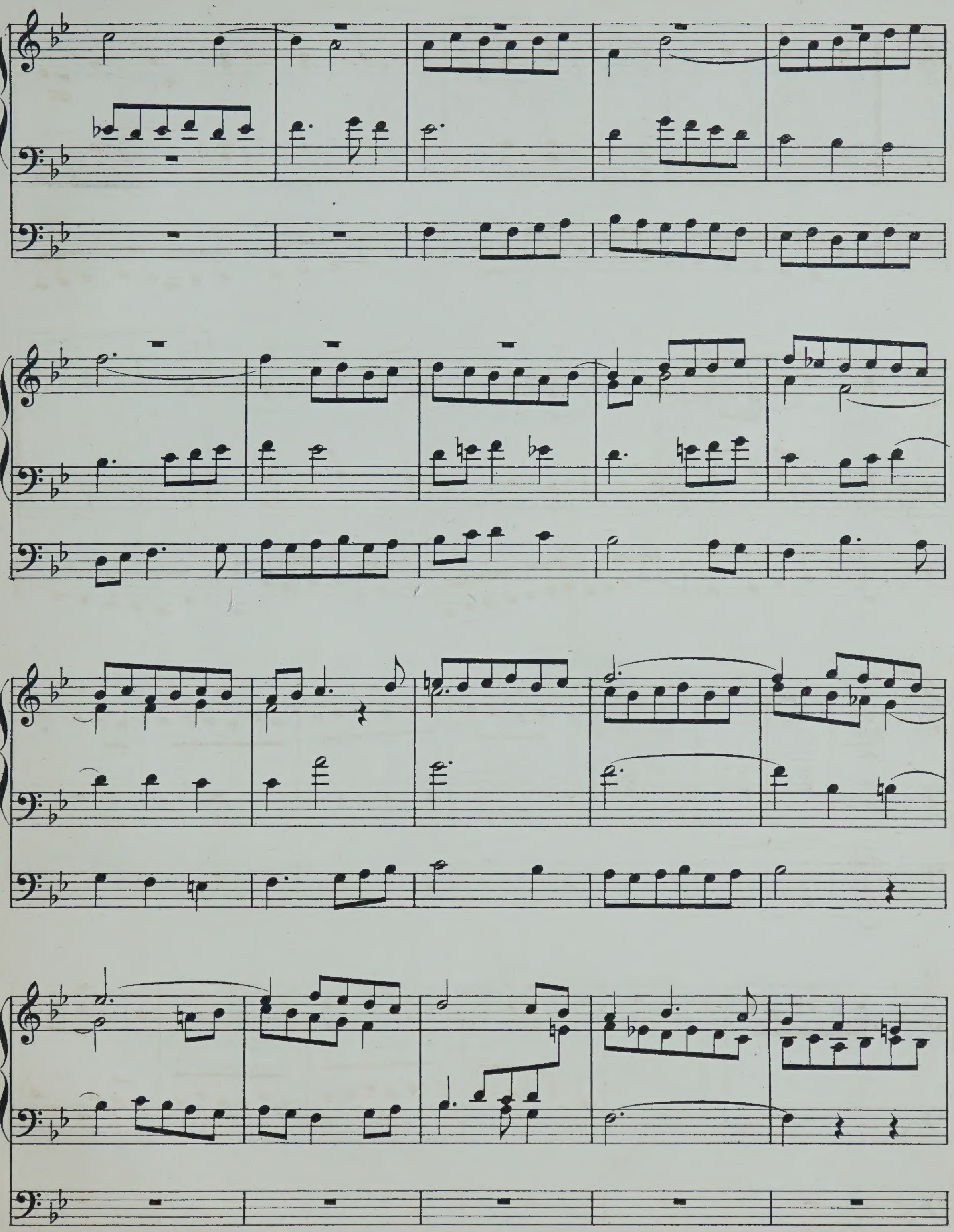
GORDON SAUNDERS.

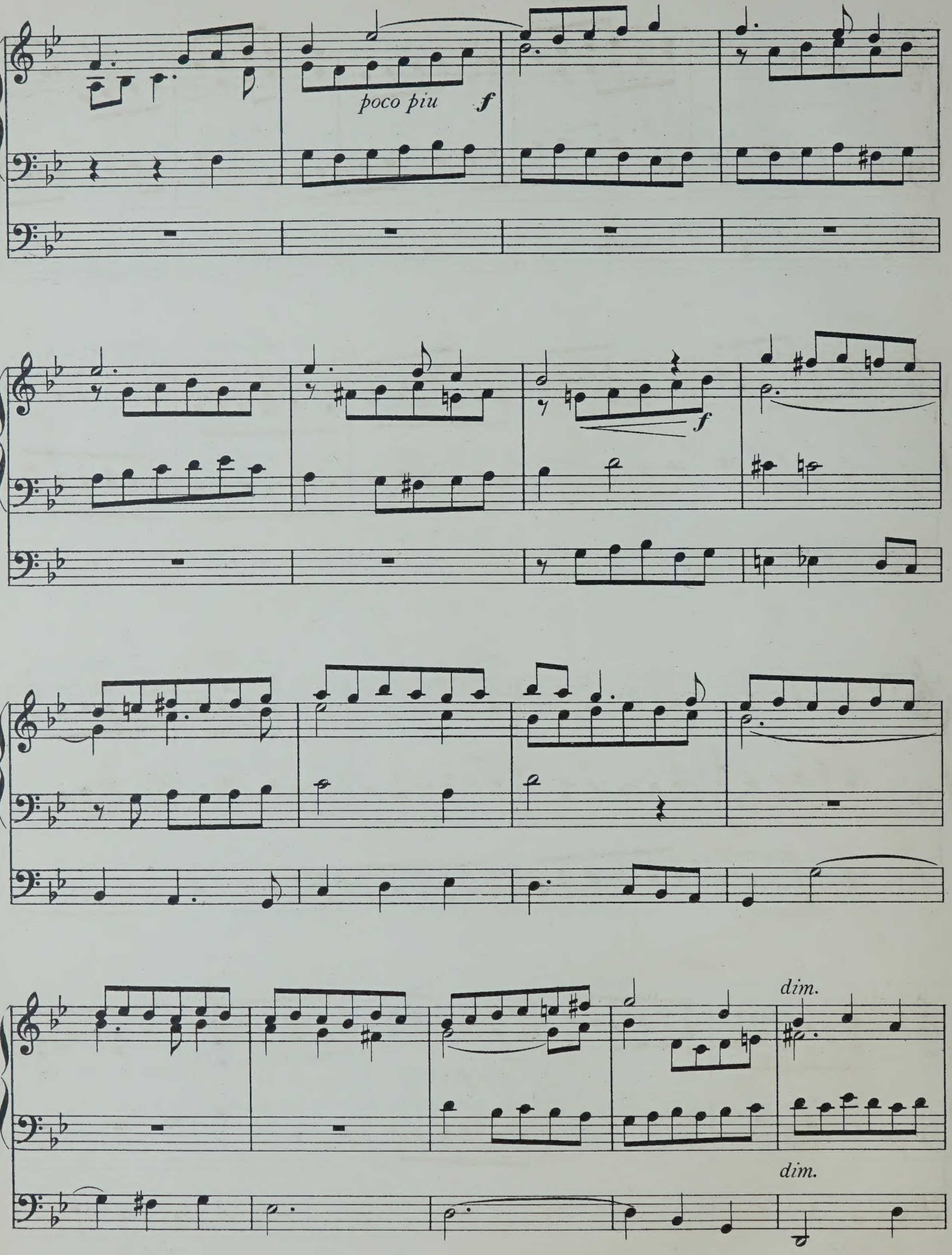

Ch:
Manuale.
Sw:
p
Pedale.
Gt. f
f

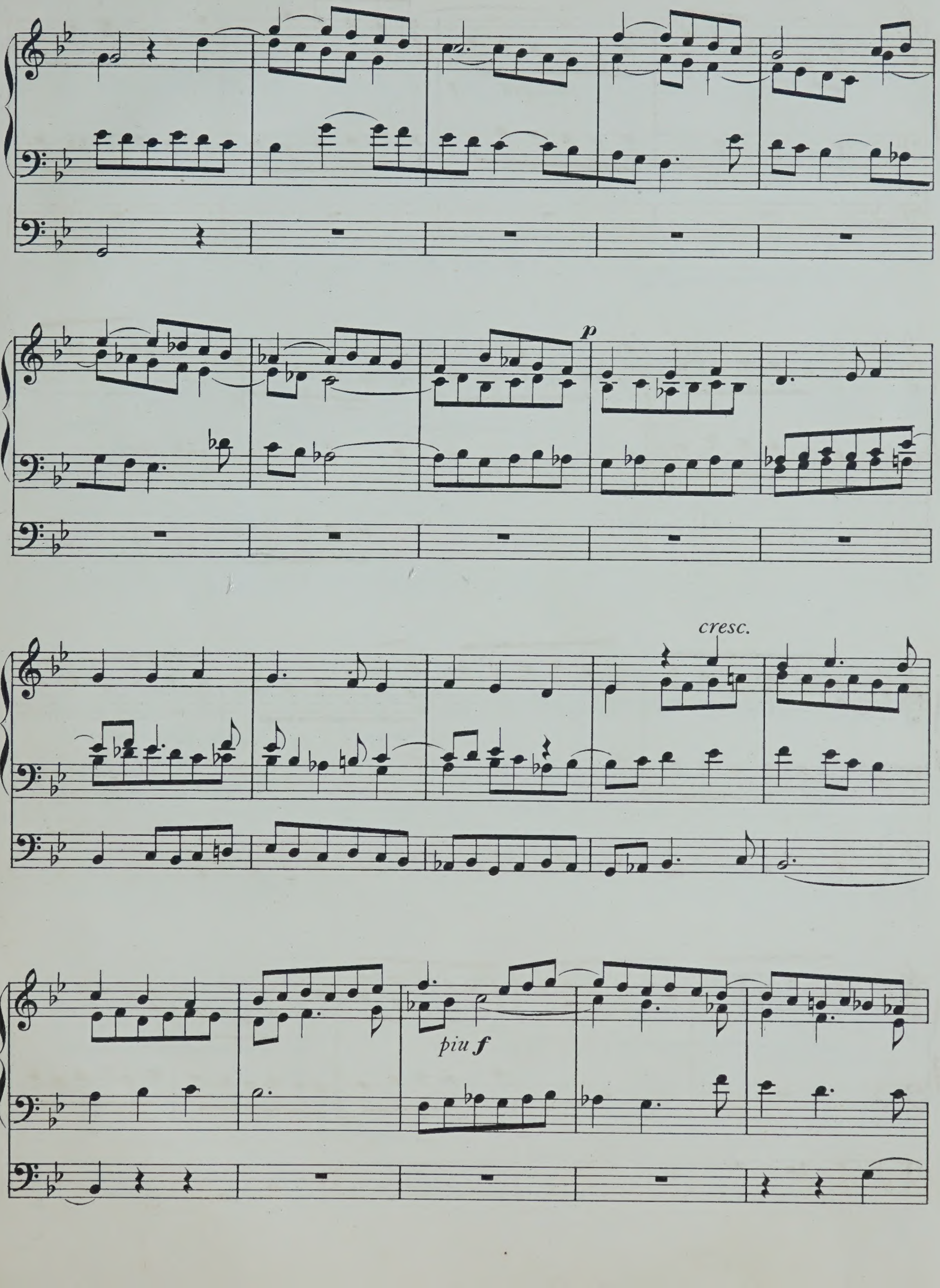

Ch.
Sw.
Gt.
f
f
Ch: 8-4. Second time.
Sw: 8-4.
Sw:
p e legato.

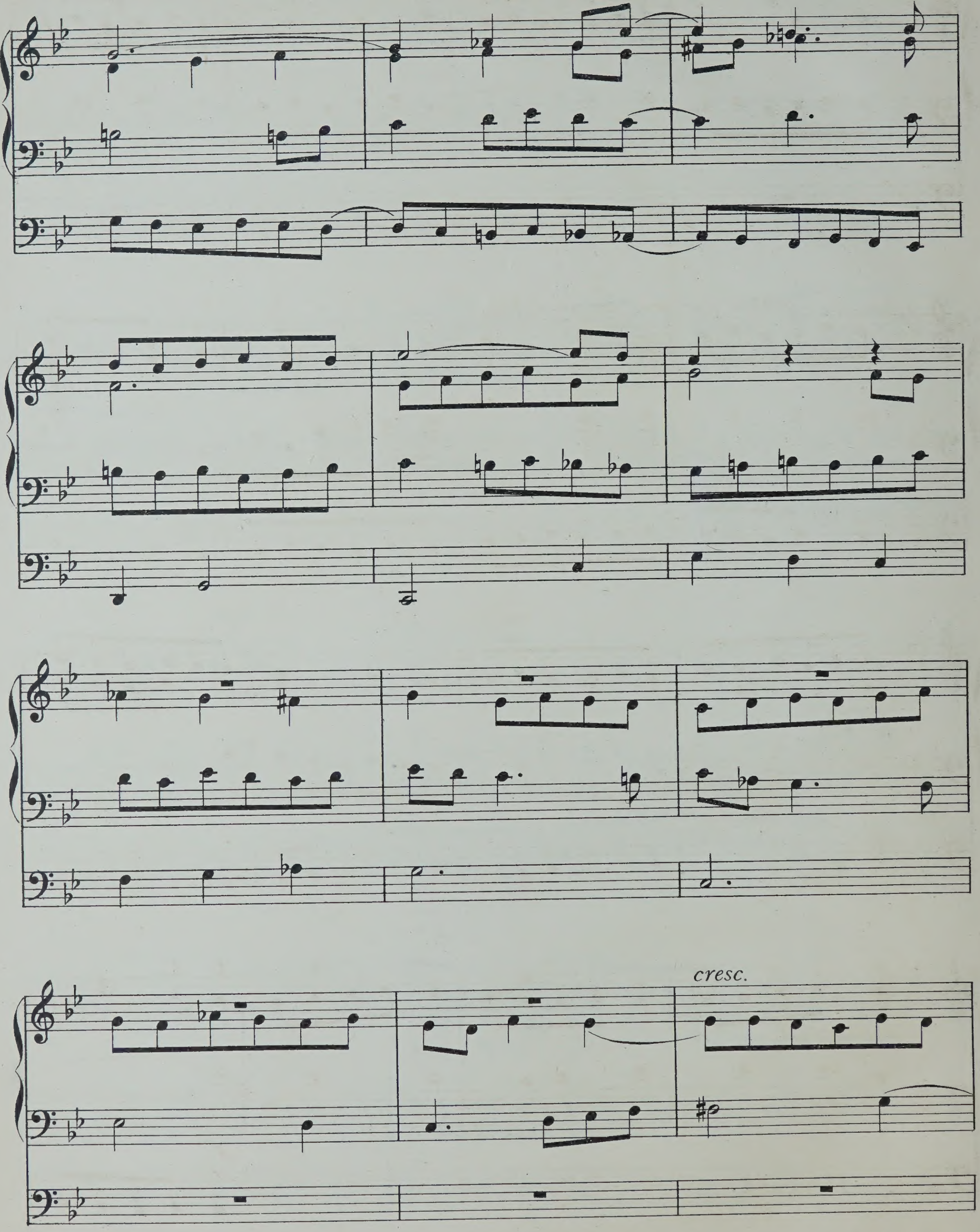

1.
2.
4 1 + 1 + 2
+ 1 + 3 2
4 1 + + 2 2
poco riten.
Marcato.
Gt.
f

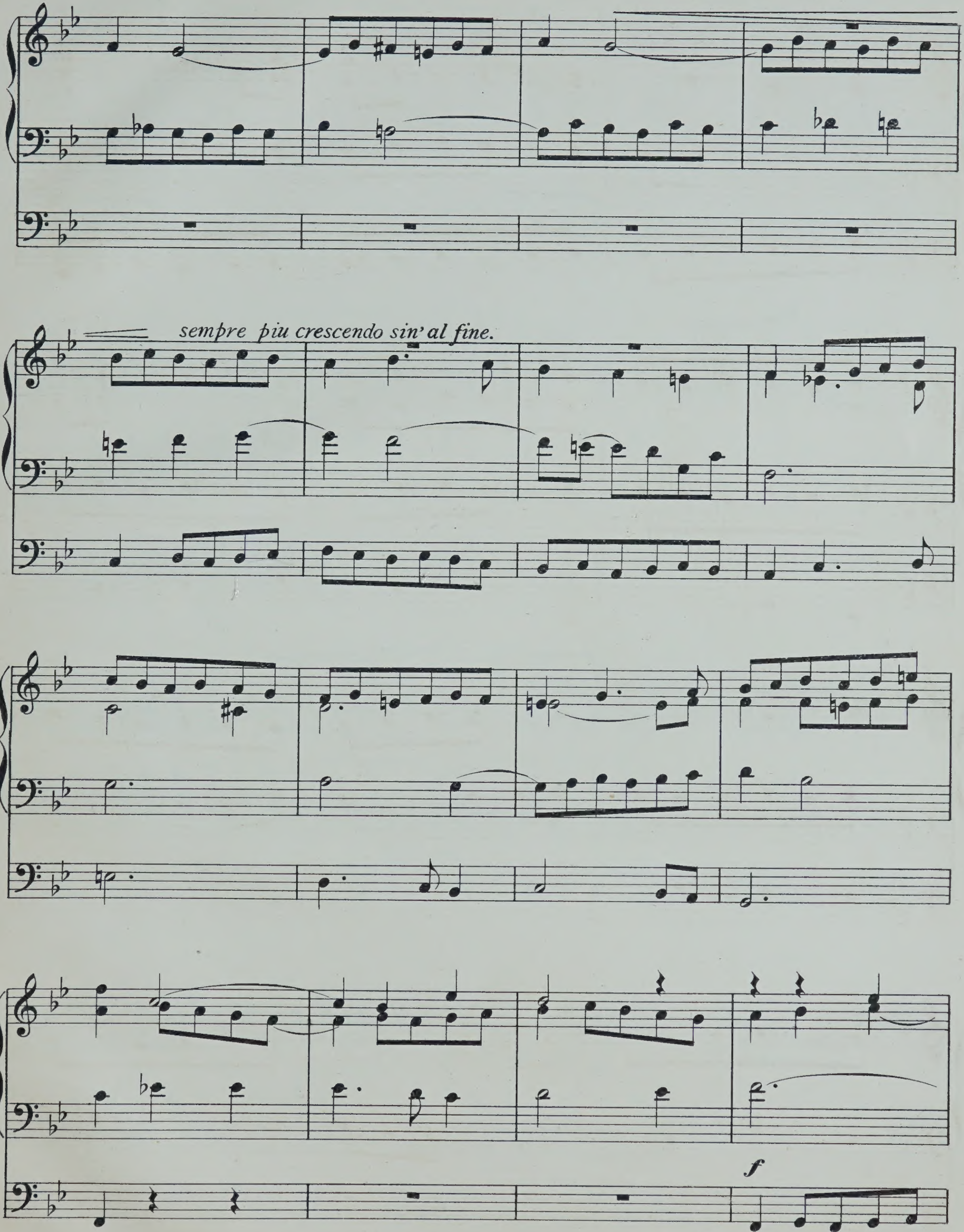

poco rall.
1.
in tempo.
2.
dim.
Sw.
dim.
Gt. coupled to Sw.
p

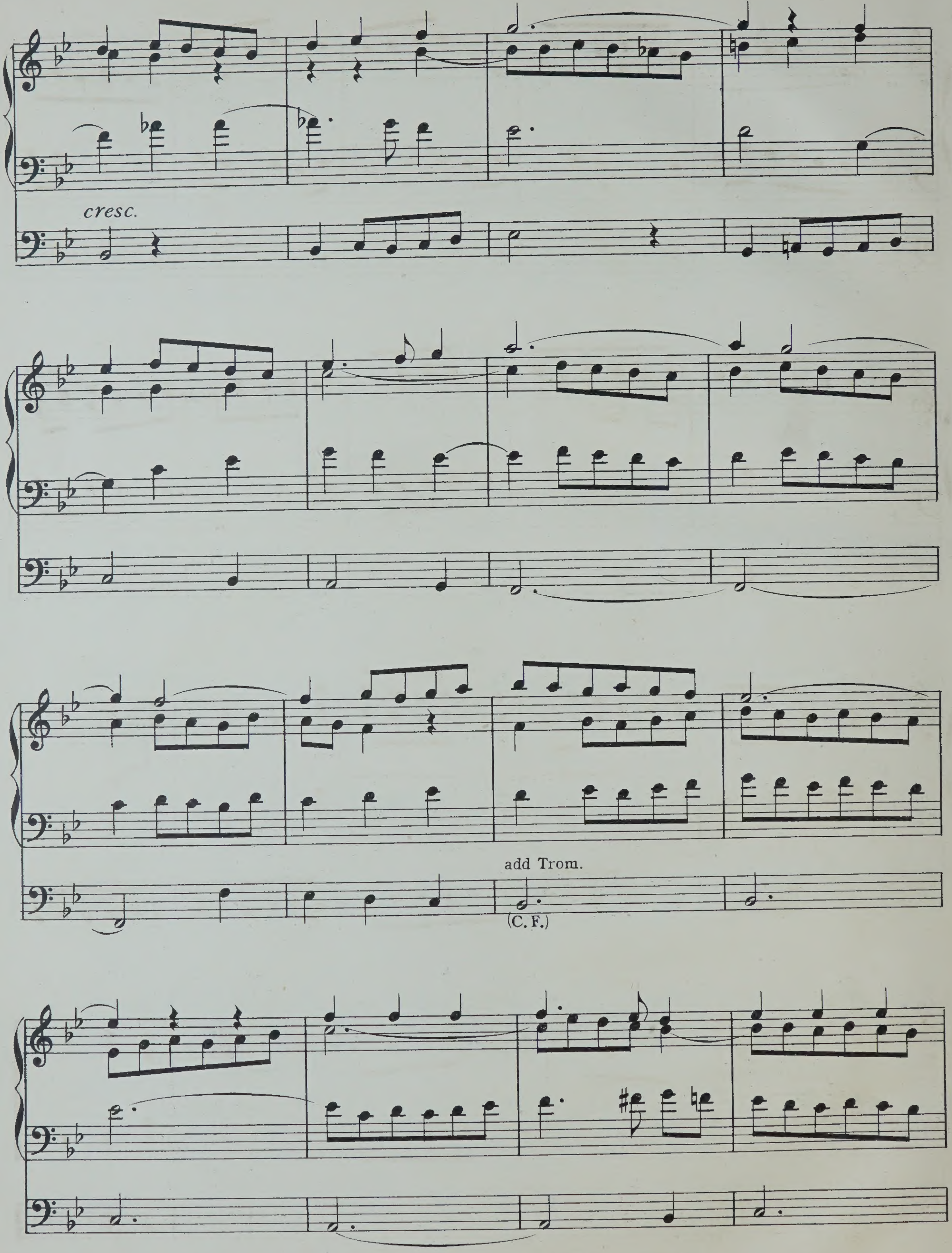


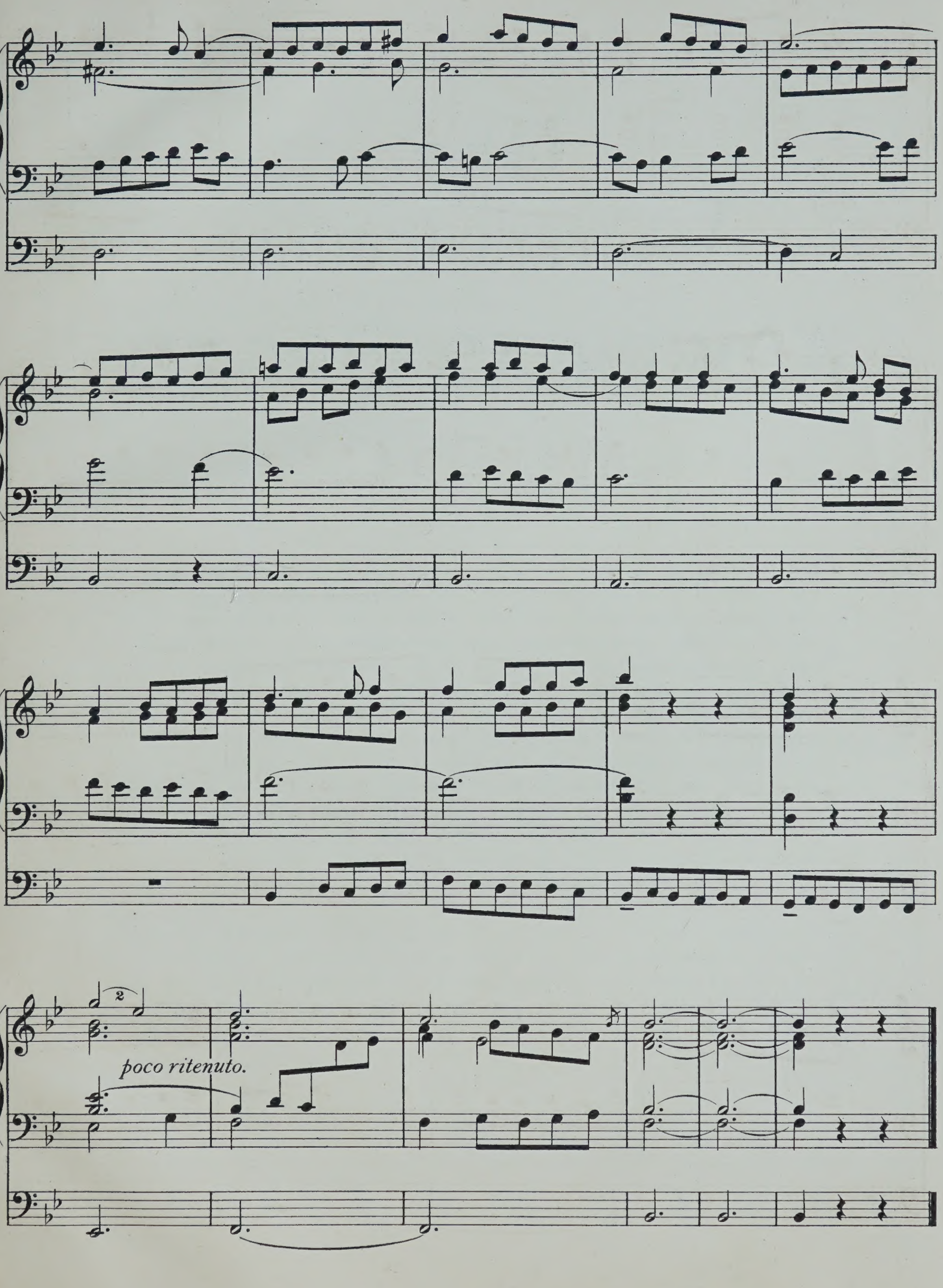

poco piu
f
f
dim.
dim.


p
cresc.
piu f


cresc.


sempre piu crescendo sin' al fine.
f


cresc.
add Trom.
(C. F.)


2
poco ritenuto.

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OF

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MUSIC.

116. 14 FAVOURITE PIECES BY HELLER, GRIEG, SCHUBERT, &c.
123. FAVOURITE MARCHES BY CELEBRATED COMPOSERS.
124. SELECT MOVEMENTS FROM WAGNER'S OPERAS, TANNHÄUSER & LOHENGRIN.
138. 12 VOLUNTARIES, SELECTED FROM THE WORKS OF EMINENT COMPOSERS.
147. 12 ORIGINAL VOLUNTARIES, BY ALFRED SEYMOUR.
149. 24 SHORT MOVEMENTS SELECTED FROM THE WORKS OF THE GREAT MASTERS.
160. 16 SELECT PIECES BY VARIOUS COMPOSERS.
161. 30 POPULAR MELODIES:—(SACRED & SECULAR.)
174. 13 ORIGINAL VOLUNTARIES, BY ALFRED SEYMOUR.
181 TO 192. CANTERBURY VOLUNTARIES, BY J. W. ELLIOTT. BOOKS 1 TO 12.
204. 7 FAVOURITE PIECES BY COSTA, SCHUMANN, MENDELSSOHN, &c.
209. 12 TRANSCRIPTIONS BY TSCHÄIKOWSKY, GOUNOD, W. S. BENNETT, &c.
218. 8 ORIGINAL VOLUNTARIES, BY ALFRED REDHEAD.
219. 9 PIECES BY FAVOURITE COMPOSERS, INCLUDING CORONATION MUSIC.
220. SELECTION FROM GOUNOD'S "FAUST."
231. "SCOTLAND."—A SELECTION OF SCOTTISH MELODIES.
234. COMPLETE TUTOR FOR THE AMERICAN ORGAN.
241. "WALES."—A SELECTION OF WELSH MELODIES.
243. "IRELAND."—A COLLECTION OF IRISH MELODIES.
248. "ENGLAND."—A SELECTION OF ENGLISH MELODIES.

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